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CONTENTS

Welcome to another Hit Parader special issue... this one featuring Heavy Metal's All-Time Top 100 Albums. Assembling our list certainly presented a daunting task considering the breadth and scope of the metal empire during its 35 year reign as rock's most powerful and enduring force. We tried our best not to turn this into some sort of popularity contest where only the most famous (or infamous) bands and albums in metal lore were recognized. We felt it of vital importance to equally recognize bands both big and small (some of whom may have made only one significant album in their entire career) in this definitive list of great discs. Sure, the likes of Sabbath, Zeppelin and AC/DC are here, but so are Saxon, Montrose and Lamb Of God. So with all that in mind, we proudly present The Top 100 Albums in Heavy Metal History.

FEATURES

16 DARK NEW DAY: INTO THE LIGHT

18 TRUST COMPANY: IN CO. WE TRUST

20 THE TOP 100 CDs IN METAL HISTORY
PLUS: AMAZING TOP 10s!

DEPARTMENTS

6 WE READ YOUR MAIL

10 CAUGHT IN THE ACT: MOTLEY CRUE

12 SHOOTING STARS: GIZMACHI

14 PICK HIT: DANKO JONES

74 THE HP VAULT: GREENDAY

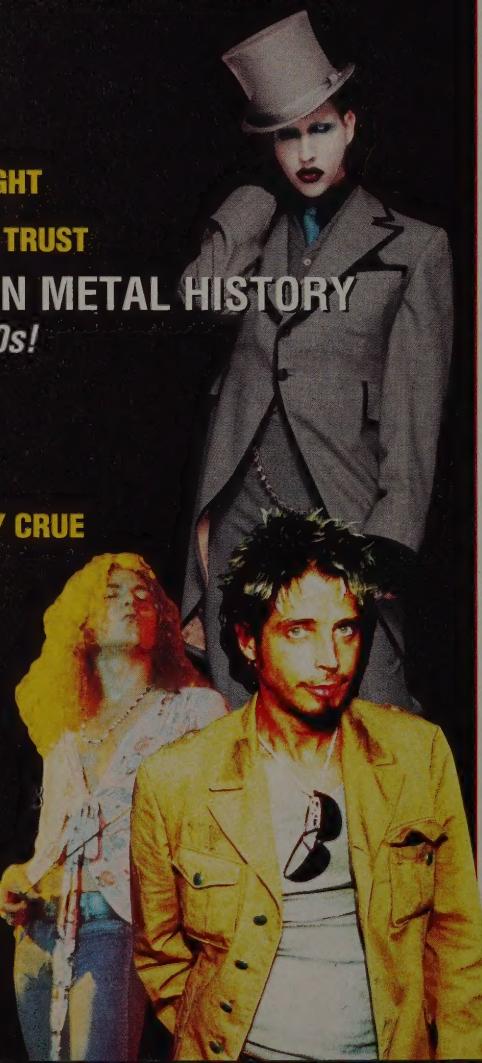
76 LYRICALLY SPEAKING

92 TOYS IN THE ATTIC

94 TECH TALK: ALTER BRIDGE

96 INSTRUMENTALLY SPEAKING

98 DRUM BEAT



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WE READ YOUR

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ENCYCLO CYCLONE

I thought your recent *Encyclopedia of Heavy Metal* issue rocked! I learned a lot about bands I had never heard of before, and now I'm gonna go out and buy some of their albums. I've been a fan of heavy metal for the last five years, but outside of Sabbath, Priest, Maiden and Zeppelin my back catalog of older material is somewhat limited. Now I'm about to change all of that... thanks to you!

Morgan
Salem, OR

The *Encyclopedia of Heavy Metal* was the best thing I've ever read! Not only were the descriptions of each band very informative (and amusing, in many cases) but the photos were incredible! I can only imagine the size of the files that you guys must have at your magazine. It seems that just about every band that's ever turned their amps to "10" is well represented in this issue.

Ryan
Suffolk, NY

You make one very fundamental mistake with your "encyclopedia." That is that a majority of the people who buy **Hit Parader** in 2005 care about bands that



Trent Reznor:
Still a
vital force.

were popular in the '70s and '80s. I don't believe that they do. Yeah, so the occasional Motley Crue or Judas Priest come back and make a big splash. That's very unusual. Most of those bands are better left forgotten. Stick to what you do best—presenting the bands that everyone should care about *now!*

Lauren Michaels

Santa Monica, CA

Hit Parader should have hired me to help with your *Encyclopedia of Heavy Metal*. You may have presented most of the mainstream hard rock and metal groups of the last 35 years, but you did a major dis-

service to many of the important indie and underground bands of the last three decades. They've played a very important role in directing the sound and style of metal, and they deserve their inclusion in your special issue. I'm an expert in that kind of music. Next time, give me a call.

Stan
Lowell, MA

VAYNE IN VAIN

Why have you been giving Mudvayne such a hard time in recent issues? Rather than supporting their decision to drop their more theatrical overtones so that more focus can be placed on their music, you have continually questioned that decision. I can't wait for their new album to be released so that Mudvayne will be totally vindicated for their bold career decisions.

Fred
Wilmington, DE

Those that don't learn the lessons of history are doomed to repeat it. That's a very famous saying, but apparently some rock bands have never heard it. Hey Mudvayne, do you guys happen to recall what happened to Kiss when they decided to drop their makeup? Well, their career didn't exactly take

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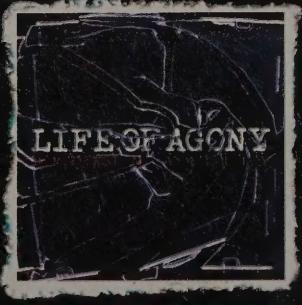
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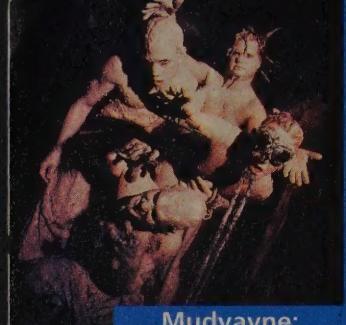
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**Mudvayne:
Making a splash.**

off. It wasn't until they decided to put the ol' facepaint back on that they were truly accepted again. I fear that's gonna happen to you this time. I love Mudvayne, but without the wild costumes it just isn't the same.

Brenda
College Park, MD

I've been an avid **Hit Parader** reader for the last 15 years. One thing I've noticed is the total fascination you people seem to have with any hard rock artist or band that you deem "outrageous." I remember the time in the mid-'90s when a reunited Kiss was on every cover. Then in the late '90s when Marilyn Manson was your monthly cover boy. Then a few years ago it became Slipknot's turn. I even recall a Motograter cover appearing last year. Is it true that to earn a **Hit Parader** cover all a band need do is dress up in ridiculous clothes and wear outlandish things on their faces?

Merle
Memphis, TN

Here's my list of leading hard rock performers who don't wear face paint or masks... but should: Rob Halford, Aaron Lewis, Ozzy Osbourne, Trent Reznor, James Hetfield, Fred Durst, Chester Bennington,

off. It wasn't until they decided to put the ol' facepaint back on that they were truly accepted again. I fear that's gonna happen to you this time. I love Mudvayne,

Maynard Keenan and Johnathan Davis.
Nasty Ned
Peoria, IL

UNDERGROUND UPRISE

Do you really feel like Slipknot belongs as part of Metal's Underground Uprising? I know they headlined the Ozzfest second stage, where the more cutting-edge groups always play. And it's true that they've recently been touring with Lamb of God, Shadows Fall and Mastodon—all *true* underground entities. But Slipknot has been around for a long time, and they've been a platinum-selling, cover-grabbing band throughout most of that time. That's not the definition of "underground" to me.

Metal Mike
Lincoln, NE

Thank you, thank you, thank you for all your recent focus on metal's so-called underground movement. This is the kind of metal that I enjoy listening to the most. And you know why? Because when I crank Meshuggah, Dimmu Borgir and Killswitch Engage really loud, it drives my parents nuts!

Benj
Raleigh, NC

It's really great that a mainstream "fanzine" (and please don't take that in the wrong way) like **Hit Parader** has finally "discovered" the wonders of the metal underground. Better late than never. But

as long as you're heading in a decidedly more daring direction, here's a bit of advice: avoid the bands that have already been "corrupted" by major labels (i.e. Lamb of God, Hatebreed, Poison the Well) and focus on those bands that have maintained their true underground attitude via indie labels.

Nick
Scottsdale, AZ

A question for you "brilliant" minds at HP. Wouldn't every band that doesn't have a major hit album be considered "underground"? I mean if enough people knew them and liked them, then they'd be a big hit, wouldn't they?

Bill
Wheeling, WV

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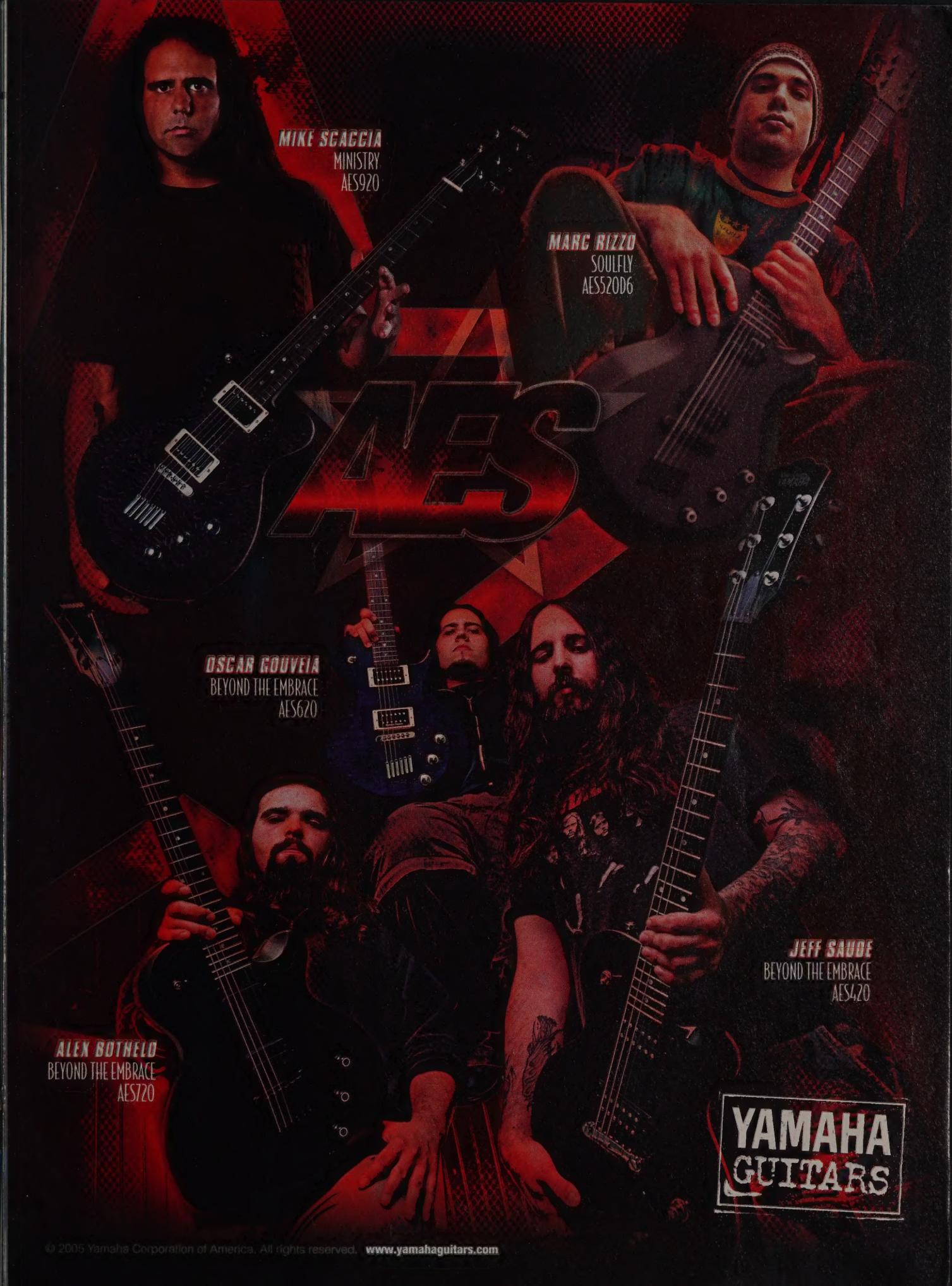
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BY DAMON LANCASTER

MOTLEY CRUE

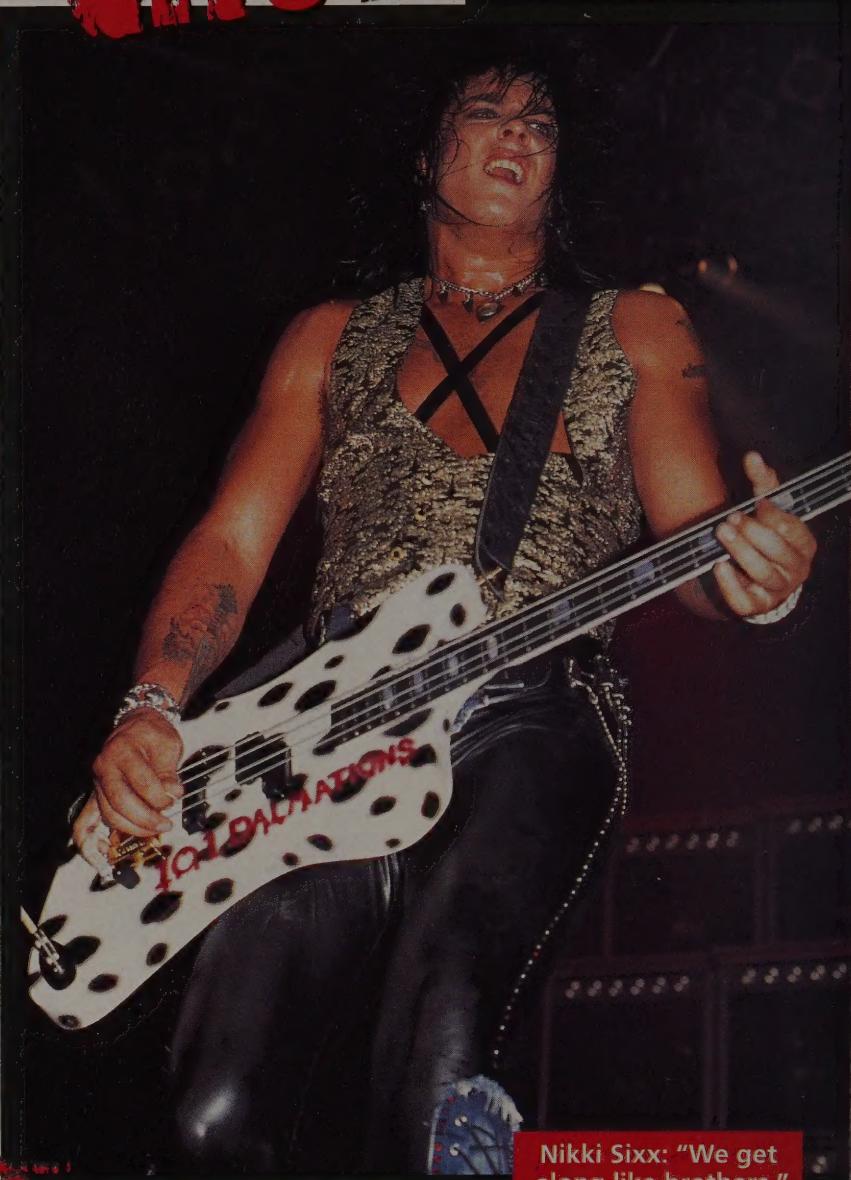
The gathering throng of fans was literally abuzz with anticipation as they not-so-patiently awaited for the arena doors to open. It was still more than an hour before show time, yet the level of electricity passing through this pulsating mass of humanity was so high that you could taste it, feel it, touch it. What could possibly have been of such interest to draw so many humans together in one place at one time and work them into such a state of emotional frenzy? Well, what else could it have been but the eagerly anticipated return of Motley Crue. While it was clearly 2005—not 1985—the band's loyal following didn't seem to notice. They showed up decked out to the "nines" in their vintage black leather jackets and hair-down-the-there, many appearing as if they had been caught in some sort of intergalactic, rock and roll time warp.

For many of those fans, the return to the road by the Crue was more than a musical happening—it was a true cultural event. After all, this was the band that had provided both the style and substance to the '80s rock and roll movement—the tattoos, the groupies, the outrage, the music...and with the release of their recent *Red, White and Crue* "hits" collection, it indeed seemed to many as if the good times of metal's halcyon days were again alive and well. To their credit, while the fans seemed firmly implanted in the past, the Motley men themselves—vocalist Vince Neil, bassist Nikki Sixx, guitarist Mick Mars and drummer Tommy Lee—seemed both ready and able to embrace their first tour together in over half-a-decade. They looked good, and they sounded good, and while every move they took and every note they played reeked of mid-'80s metallic excess, there was no mistaking that this was a band enjoying every second of their time back in the spotlight.

"It's so great to be back on the road with these guys again," said Lee. "When you're away from something you love, you realize how much it really means to you. The fans have been incredibly loyal to us. A lot of the media people may have given us a tough time over the years, but the fans have always been there for us—and we'll always love 'em for it."

Indeed, there are few who would dare disagree with Lee's assessment of his band's fan loyalty. When the Crue first announced their plan to return to arenas for their *Better Live Than Dead* tour, many thought this quartet had lost their collective mind. But the sold-out status of the road venture has not only proven the group's decision correct, it has shown the timeless nature of Motley Crue's musical attack. Hey, dude, this is the *Crue* we're talkin' about! Just think about it—*Girls Girls Girls*, *Kickstart My Heart*, *Wild Side*, *Looks That Kill*, *Home Sweet Home*—that's Motley Crue. When you throw in the promise of hearing live versions of all the band's classic tunes presented in

**"We're
doing this
tour for one
reason—
the fans
wanted it."**



Nikki Sixx: "We get along like brothers."

one concert spectacular, you've got a show that no true rock and roller worth his weight in tattoo ink could even consider passing up.

As it was, the band's incredibly tight two hour set (which was proceeded *not* by any opening act but rather by a 10 minute cartoon!) left one and all dripping and exhausted. They played every song their fans had come to hear, and they did it with the panache and style that was vintage Motley Crue. Whether it was your first live taste of the Crue in action...or your 100th...it was impossible to leave the show without a monster-sized smile on your face. The theatrics of yesteryear—such as Lee's rotating drum kit—may have been scaled down a wee bit, but that was clearly more a reflection of the times than it was an economic consideration. The focus was to be on the *music* this time around. And while there was a circus-style big-top tent and a variety of scantily-clad women and a few dwarves thrown in for good measure, to this version of Motley Crue—a band that clearly enjoyed playing their greatest hits to their adoring audience—anything else was a mere distraction.

"We're still Motley Crue," Lee said. "We want people to come and be entertained. But the music's got to be the stuff that does it for 'em. If what we're doing on stage doesn't blow 'em away, maybe blowing up the stage isn't gonna do it."

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BAND ON THE RISE!
SHOOTING STARS

BY BRAD STEWART



GIZMACHI

BY MARTIN BECK

"Having Clown so involved with everything has been an amazing experience for us."

Maybe you've already heard of Gizmachi... maybe you haven't. Well, we can safely promise that even if you've so-far been able to avoid his heavy-handed metal-core quintet from upstate New York, you won't be able to avoid them for much longer. With the imminent release of their debut album, *The Imbuing*, and their show-opening contributions to Slipknot's on-going *The Subliminal Verses Tour*, it would clearly appear as is vocalist Sean Kane, guitarist Jay Hannon, bassist Kris Gilmore, guitarist Mike Laurino and drummer Jimmie Hatcher are on the verge of bursting wide open. Oh, and have we mentioned that not only are Gizmachi the first signing to Big Orange Clown Records, the major label imprint run by Slipknot's own Shawn "Clown" Crahan, but that ol' #6 himself produced the band's debut disc himself?

"Having Clown so involved with everything has been an amazing experience for us," Kane said. "He knows so much about the way the music industry works, and he's been very anxious to let us know what to expect... and what not to expect. And having him produce our album and help us get a slot on *The Subliminal Verses Tour* has given us a big head start. It's gotten a lot of fans who may not have heard about us before to sit up and take notice. All we hope is that they like what

they hear once they tune in."

There's no question that Crahan's hands-on assistance has provided Gizmachi with a major boost in their quest for rock and roll success. But few of their followers would have bet against this determined unit making it no matter who lent them a helping hand. Since they formed back in Newburgh, New York back in 1998, this unit has worked hard to perfect their raw, rugged blend of hardcore, metal and punk influences and merge them into a totally individualistic whole. During the seven years that separated their emergence from their current run atop the hard rock world, Gizmachi have certain-

plans for launching of Big Orange Clown Records, Gizmachi was the first band that sprung to his mind. Soon he brought the band into Spin Studios in New York City and put this fearsome fivesome through their paces as they laid down the tracks for *The Imbuing*.

Featuring tracks like the lead single, *The Answer*, the disc quickly came together, capturing the fury and ferocity of Gizmachi's stage-tested style. And now that they're able to further demonstrate their live craftsmanship on the *Subliminal Verses* road trek, these guys sense that the opportunity of a lifetime has landed at their feet.

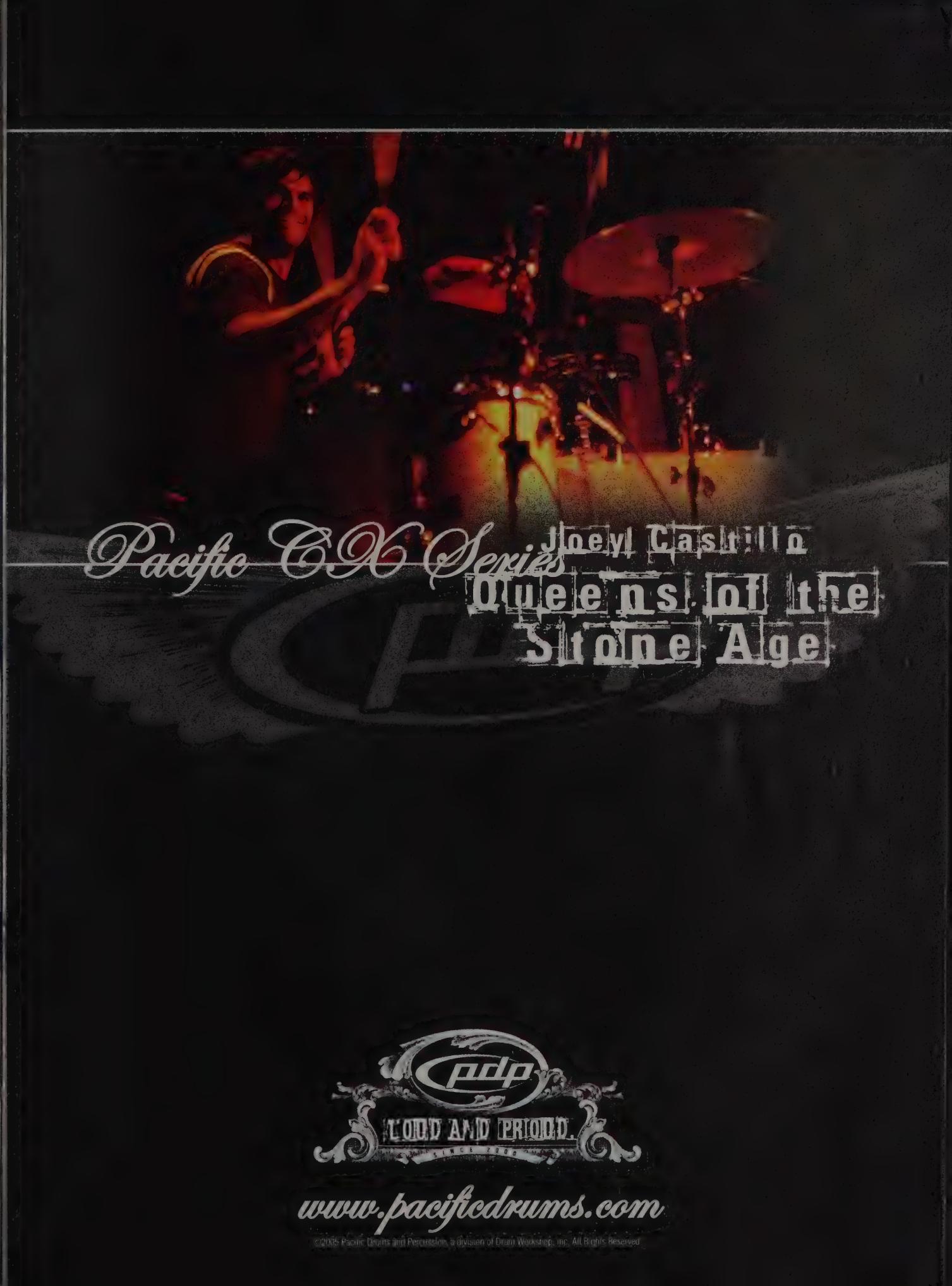
"The big trick was to make sure that we were able to represent all of the energy that we bring on stage."

ly paid their dues, performing countless shows at clubs and theaters throughout the Northeast as they waited for their Big Break to develop.

"With a band like ours, it was never a question of writing a big hit," Kane said. "That most likely is never going to happen. So we were very content to play our shows and hang out with our fans. We wanted it to get bigger, but we never felt constrained or limited. But once Clown got involved it definitely took everything to an entirely new level."

Upon seeing the band for the first time in 2003, Crahan immediately saw things he liked in this go-for-the-throat ensemble. And when it came time for the Knot percussionist to finalize

"We had played some of these songs so many times that being able to finally record them was an almost surrealistic experience," Kane said. "The big trick was to make sure that we were able to represent all of the energy that we bring on stage once we got into the studio. Clown was a major help there, as was Josh (Wilbur) our engineer. They never let up on us. They pushed us to make sure they got everything they could out of us. They both knew what we could do live... and they wanted that on the album. Now Clown wants us to do live what we did in the studio, it's an interesting twist."

A person is shown from the side, wearing a dark t-shirt, playing a drum set. The lighting is low, with red and orange highlights on the person's face and the drums, creating a moody, concert-like atmosphere.

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PICK HIT

BY PATRICK ZANETTI



DANKO JONES

DANKO JONES Danko Jones—both the guy and the band—proudly hail from Toronto, Canada. It was in that highly cosmopolitan town that this hard rocking trio first began their quest to conquer the rock and roll world—or at least do their darndest to survive within it. For vocalist/guitarist Jones, drummer Damon Richardson and bassist John "JC" Calabrese, that quest should now begin to pick up some significant speed with the release of Danko Jones' new disc, *We Sweat Blood*, which makes titular reference to this unit's time-tested habit of giving everything they've got each night on the concert stage.

"By naming the album *We Sweat Blood* we kind of put our money where our mouth is," Jones said. "Our work ethic is our bond with the music and our bond with the fans that support us. We work as hard as humanly possible, and we do it every night. The name of the album came to us at the end of a four month tour, and we found ourselves in Sweden—and it was the middle of winter, so you had about three hours of light a day and bone-numbing cold. We were all sick, I had no voice, but we plunged ahead, I just said to one of the guys, 'Man, we're really sweating blood on this tour.' The name just stuck."

While they may be new to most State-side fans, it is clear that Danko Jones haven't been idly sitting on their hands. Since Mr. Jones released a series of solo EPs in the late '90s, it's been a constant, if painfully slow, upward progression. By 2001 the band's lineup had solidified, and a redirection away from recording and towards touring as often as possible quickly ensued. This adventurous attitude has allowed the DJ boys to tour the world on numerous occasions, drawing support gigs from top-name headliners and garnering offers to perform at prestigious festivals throughout the European continent.

"Playing with musicians like CJ and Damon every night is amazing because they never miss a trick," Jones said. "I'm the one who'll occasionally mess up... it's *never* them. We've done some very big European festival shows, and I know a lot of guys who get really nervous... but not *those* guys. They're total professionals. And the rapport we've developed on the road over the last few years has been the key to how this album has developed. We all contribute to the writing process, which is a very unifying, and it's made every song on this album really work."

Throughout *We Sweat Blood* that degree of rapport is clearly in evidence. On such songs as *Forget My Name*, *I Want You* and *Dance*, Danko Jones manage to unify a variety of hard rocking influences, while always establishing a sound and style all their own. Though at times their style can run slightly off course—especially when Jones becomes too adventurous with his vocal stylings—for the most part this is a band that follows the straight-and-narrow, delivering a series of tight, focused and too-the-point hard rock ditties designed to make you bang your head and shake your ass with equal ease.

"We have a unique situation for a band making their first true album," Jones said. "That's because we tour so much and we had a two month window between tours to work on this album. We knew we had to go in the studio and not fool around at all. That was really good for us because it kept us so incredibly focused. That's where the camaraderie we share really came into play. CJ and Damon would be off arranging one song while I'd be writing the lyrics for another. We really maximized our time, and maximized the results. If you wanna know the truth, that's kind of the secret behind everything that this band does."

**"We like to put our
money where our
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3. Jon Kite
DIECAST
4. Ben Parrish
DEMIRICIOUS
5. Paul Waggoner
BETWEEN THE
BURIED AND ME
6. Oli Herbert
ALL THAT REMAINS
7. Ken Susi
UNEARTH
8. Buz McGrath
UNEARTH
9. Dustie Waring
BETWEEN THE
BURIED AND ME
GLASS CASKET

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Photo by Carina Mastrotto at the New England Metal & Hardcore Festival

"We're five guys who love to get together and play on stage."

Let's get this straight... Dark new Day (small "n") is a new band. But the members of Dark new Day (small "n")—vocalist Brett Hestla, guitarist Troy McLawhorn, guitarist Clint Lowery, bassist Corey Lowery and drummer Will Hunt—are all gristled veterans of the rock and roll scene. Okay, we gotcha, we think... small "n" and all.

Yup, DnD may be a fresh face to many of those who closely monitor the latest happenings in the hard rock world. But the members of this immediately illustrious unit have histories that include high-profile stints with such bands as Sevendust, Stuck Mojo, Creed, Skrape and Doubledrive. And now that they've united their diverse—and highly successful—musical pedigrees into one unified front, these North Carolina natives have put their best musical foot forward with a debut disc, *Twelve Years of Silence*, which without really trying, manages to bring back fond memories of everyone from Led Zeppelin to Alice In Chains.

"We've all known each other since we were kids," said Clint Lowery, formerly of Sevendust. "Obviously my brother and I have always been close. But Troy used to jam with us when we were first learning how to play guitar. We only lived a few miles from one another and we'd get together and show off anything new we had

BY TOM LINDER

learned. We always liked the idea of being on stage playing together, and now we have that chance again."

Fulfilling the childhood dreams has proven to be a rather circuitous sojourn for the members of Dark new Day. Soon after McLawhorn and the Lowery brothers formed their first band, Still Rain, in the early-'90s (during which time they first met Hunt and Hestla, who were then playing in other bands on the same Southeastern club circuit) they decided it might be best if they traversed their own paths to the top of the rock and roll mountain. Clint went off to help found Sevendust, while Corey became a core member of Stuck Mojo. McLawhorn enjoyed his moment in the sun as the driving force behind Doubledrive while Hunt enjoyed stints with both Skrape and Tommy Lee's touring ensemble. Hestla was far from shy about sharing his talents with the world, performing both with Virgos Merlot, and arena rockers Creed. Little did they know it when they first went their separate ways, but it would take these rockers a dozen years before their collective paths would again cross. Indeed it was a twelve year silence.

"That's life," Clint said. "We all stayed in touch with one another, and we obviously heard what everyone was doing musically,

but we didn't know for sure if we'd ever get that band we dreamed about together. But in 2004, it seemed as if that opportunity fell into our laps. Everyone was either finished with their current project or ready to move on. So after a few calls Dark new Day was born."

Considering that each and every member of DnD played a significant role in the creative production of their previous units, it's certainly no great surprise that *Twelve Year Silence* in jam-packed with songs that stick to your brain cells like year-old peanut butter. This stuff is heavy, yet instantly accessible, just the way these time-tested rockers wanted it to be. On songs like *Taking me Alive*, *Bare Bones* and *Lean*, burning guitar leads intermingle with passionate vocals and hummable melodies to create one of the year's most satisfying hard rock presentations. And best yet... these guys insist that their material sounds even better when played on the concert stage.

"That's what we've always been about," Clint said. "We're five guys who love to get together and play on stage. This album is the ultimate to us because it features so many great songs—the culmination of all our combined knowledge and skill—but it also lends itself to being played live. To be honest with you, we can't wait to get up there and show off a little bit."

DARK NEW DAY INTO THE LIGHT

"We've all known each other since we were kids."



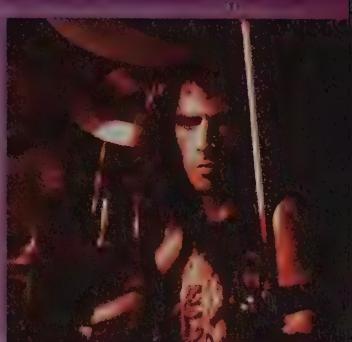
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ABILLY MANSON



DAVE LOMBARDO
SLAYER



BEVAN DAVIES
DANZIG



PETE SANDOVAL
MORBID ANGEL

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JORDAN MANCINO
AS I LAY DYING



PAULY ANTIGNANI
SWORD OF ENEMY



JASON BITTNER
SHADOWS FALL



THE REVEREND
KING 47 SEVEN ELEVEN



MIKE NOVAK
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"This is a heavier album than the last one, but it's also better in every regard."

BY AMOS STEVENS

When the Trust Company first burst upon the hard rock scene in late 2002 with the release of their debut album *The Lonely Position of Neutral*, it somehow seemed as if this Alabama-based unit was more dedicated, focused and complete than just about any other new band around. Perhaps those facts are why that disc proceeded to sell over 500,000 units and allow Kevin Palmer (guitars/vocals), James Fukai (guitars), Jason Singleton (drums) and new bassist Walker Warren, to emerge as one of the 21st Century's signature bands. But now with the release of their sophomore major label effort, *True Parallels*, the members of this surprisingly low-key unit are prepared to prove that their initial success was only the precursor for what is now being delivered.

"This is a heavier album than the last one, but it's also better in every regard," Palmer said. "We wanted to strike a solid balance between the power of our music and our ability to write good songs. I think we've done it. There's so much aggression—but there's a lot of melody as well."

Judging by the distance they've already had to travel merely to gain major label recognition, it seems a safe bet to say that the members of the Trust Company will go to any lengths in order to achieve their musical dreams. From their home-base in Montgomery, Alabama, to a stint in Washington D.C. at the behest of their first record label, to eye-popping showcase gigs in Los Angeles and New York, this unit has covered this nation stem-to-stern during their decade-long quest for rock and roll recognition. But now with the success of their two discs, it would seem as if these still-learning hard rockers have finally found a musical home in which to settle down.

"We're not going to sit here bemoaning all the things we've gone through," Palmer said. "Most of the time we were having a good time, playing our music, and seeing what's out there. Of course, there have been moments when we wondered if things would ever break for us."

Judging by the immediate and overwhelming reaction afforded *True Parallels*, it would seem as if this unit's long trail to the top has proven to be well worth

the trouble. The Trust Company's sound, with its rich blending of powerful, guitar-driven beats and haunting melodies, has quickly won converts in all corners of the rock kingdom, many of whom have rallied behind the strident notes that characterize the band's latest single, *Stronger*.

"The reaction the new album has received means everything to us," Palmer explained. "When you've kicked around for awhile, you learn to appreciate when things happen in a good way. We've always been confident in our music, and now to have other people reaffirm our belief is really a great feeling."

Trust Co.'s long road to the top began in Montgomery back in 1993. It was then that Palmer and Singleton first joined forces and realized that their shared rock and roll vision could lead them to some exciting places. Little did the pair realize that it would take a decade of hard work—and countless roster changes—before their band, then called 41 Down, was to finally score in the Big Time. During their time in the indie hinterlands, the band managed to record two critically acclaimed discs, each of which further solidified the unit's unique musical direction. But by early 2002 things began to really take off for the band. Local radio support, and shows where they performed with the likes of Godsmack caught the ears of major label executives, and soon the major label chase to sign these "upstarts" was underway.

With their heavy-yet-melodic approach, and their penchant for performing dynamic stage shows, it didn't take the Trust Company long to begin making their mark on the metal scene. Indeed, after so many years of waiting for their big break, these Alabama boys seem bound and determined to make up for lost time now that they've got the contemporary music world by the short hairs. As they show on such tracks as *Fold*, *Surfacing* and *Slave*, it seems like it's time for us all to place our trust in the Trust Company.

"We're not going to be overwhelmed by what's going on around us," Palmer said. "We've been around the block a few times. This is all very exciting, but we've been waiting all our lives for this to happen."



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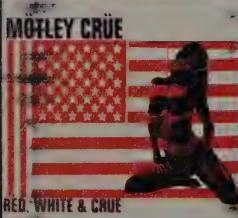


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It's been estimated that during the 35 year history of the heavy metal form, more than 10,000 metal/hard rock discs have been released in various forms upon an anxiously awaiting world. These include both indie and major label discs, as well as the plethora of "private" band releases that have recently glutted the market through the internet. Believe it or not, it would take someone more than a year of non-stop listening on a 24/7 basis to wade through this voluminous stockpile of wall-shaking music. So, with all that vital info in mind, how can we be arrogant enough to think that we here at **Hit Parader** can choose Metal's Top 100 Albums from this incredible array of mega-watt output? Well, it's our job to do that, darn it, and as you all well know, we take what we do *very* seriously. So way back in early 2004 we locked five of our best staffers in a small closet (feeding them only week-old tuna sandwiches and warm Gatorade for sustenance) and forced them to listen to *every* heavy metal disc ever released... and then— and *only* then— did we allow them to help us assemble this incredible list. Some of our selections may have started out life as 12-inch slabs of black vinyl back in metal's halcyon days in the '70s and '80s. Others may be new CDs still warm from the pressing plant. But whether these discs are 35 years old, or simply tomorrow's news, they all clearly merit our in-depth perusal. Together they represent the best that the heavy metal form has ever produced. They are the Heavy Metal's All-Time Top 100 Albums.

THE TOP 100 CDs IN METAL HISTORY



99. POISON, LOOK WHAT THE CAT DRAGGED IN

They may now be looked at by some followers of the metal realm as a rather bizarre remnant of a bygone era, but the fact is that during their mid-'80s heyday, Poison were one of the biggest—and most important—bands on Earth. Their debut disc, *Look What The Cat Dragged In*, remains a classic of pop/metal mayhem due to the infectious quality of the songs, and the campy-yet-in-control delivery that these LA-via-PA rockers exuded. And ya gotta love that cover where Bret, CC, Rikki and Bobby look like the hottest transvestites in town.

"We had so little money to make that album," said vocalist Bret Michaels. "It was a situation where we knew we had to nail it—and do it quickly. We didn't have the resources to sit around the studio writing new material or polishing our takes. We were desperate, and I think you can sense that energy in every song on that album."



97. TESLA, PSYCHOTIC SUPPER

With a tight, rhythmic sound, and a singer with a voice designed to cut through solid steel, Tesla scored their third straight platinum album with 1991's *Psychotic Supper*. On this effort, these Sacramento rockers reaffirmed their status as a band equally at home with full-throttle rockers and acoustic ballads, one of the few members of the "hair metal" movement that seemed

to possess some true-blue hard rock credibility.

"Even when we were making that album, we sensed it was something special," said bassist Brian Wheat. "We finally found a way of balancing the guitar-driven style that we liked with a softer, more acoustic side. Once we did that, anything was possible."



100. CHEVELLE, WONDER WHAT'S NEXT

When Chicago's three Loeffler brothers (Pete, Sam and Joe) began their rock and roll career in the late-'90s with a Steve Albini-produced debut, many viewed them as a post-punk alternative metal unit. But by the time Chevelle got around to recording their sophomore effort, *Wonder What's Next*, it was clear that they were a true-blue heavy metal phenomenon. With that disc producing a string of radio-ready hits like *The Red*, Chevelle established themselves as a unit capable of hitting the commercial mainstream while keeping their feet squarely on the metal pedal.

"You can't write hits," Pete said. "All you can hope for is that the fans respond to what you're doing. We got lucky with *Wonder What's Next* because at times it seemed like everything we tried was working."

98. CREED, MY OWN PRISON

Hailing from the same central Florida locale that had produced a flood of chart-topping '90s hard rock acts, with the release of their first album, *My Own Prison*, Creed proved to be the best of the bunch. The emotive vocals of Scott Stapp and the group's highly insightful, quasi-religious songs seemed to touch a raw nerve within millions of fans around the world. While just as many fans instantly viewed Creed as hard rock's nadir as loved this passionate, multi-platinum unit, there was no denying the power of their work.

"When we had the chance to finally make an album, every idea we had just came pouring out of us," said guitarist Mark Tremonti (now in Alter Bridge.) "I'd create the song structures and then turn them over to Scott. The results reflected his beliefs more than mine, but it was all part of Creed."



ALL-TIME TOP 10 POWER METAL DISCS

1. SLAYER, REIGN IN BLOOD
2. MEGADETH, PEACE SELLS... BUT WHO'S BUYING
3. TESTAMENT, THE LEGACY
4. ANTHRAX, STATE OF EUPHORIA
5. METALLICA, RIDE THE LIGHTNING
6. SLAYER, HELL AWAITS
7. MORBID ANGEL, BLESSED ARE THE SICK
8. VENOM, BLACK METAL
9. KREATOR, PLEASURE TO KILL
10. CANNIBAL CORPSE, THE BLEEDING

THE TOP 100 CDs IN METAL HISTORY

96. RAMMSTEIN, *SEHNSUCHT*

Has there ever been a more unlikely success story in the annals of heavy metal than the one written by Rammstein with their album **Sehnsucht**? Sung only in the band's native German, and featuring an intoxicating blend of bells and whistles amid the crashing guitar-driven opuses, the disc stands as one of the landmark hard rock releases of the late '90s. With this unit's strong Teutonic flavor, there were those who looked askance at the "hidden messages" contained within songs like *Du Hast*—but they found little to evoke true concern. Truly, this is music to invade Poland by.

"Rammstein has always been a band that has stayed true to their own beliefs," said guitarist Richard Kruspe. "We have never tried to be successful—but success has seemingly found us."



95. WHITESNAKE, *WHITESNAKE*

Veteran vocalist David Coverdale (formerly of Deep Purple) finally scored big with Whitesnake on their Zeppelin-influenced disc **Whitesnake**. While fans had heard all of this blues-belting, guitar-churning sturm-und-drang before, it still didn't stop the Snake from shooting straight to the top of the charts with one of the '80s most successful albums. With guitarists like Adrian Vandenberg and Vivian Campbell supplying the six-string punch, and Coverdale's then-wife, actress Tawney Kitaen, adding her charms to the band's videos, with this album the Snake proved to be one of the stand-out units of their era.

"I had been making music with Whitesnake for many years prior to **Whitesnake**," Coverdale said. "But we seemed to finally be the right band at the right time. And Tawney helped us make our mark in those videos. That's what a lot of people still remember most about us."

94. MARILYN MANSON, *SMELLS LIKE CHILDREN*

Certainly Marilyn Manson's creepy/crawly brand of heavy metal has never been for everyone—nor is his nightmarish appearance or his hellish lyrical stance designed for maximum commercial impact. But with the release of **Smells Like Children**, and that disc's corresponding acceptance by MTV, Manson emerged as the first true Rock God of the '90s. While this poster boy for bad taste soon emerged as America's Public Enemy Number One for his supposed deviant influence on the nation's youth, this musical salvo represented just the fist salvo of the MM invasion that would soon begin.

"I have always been a product of my influences, mixed in with my own perspectives and beliefs," Manson said. "Early on, Kiss, Sabbath... those were the bands that helped me define the musical sound I wanted."

93. DEFTONES, *WHITE PONY*

The slightly discordant energy supplied by vocalist Chino Moreno and his boys has proven to be a magic elixir for fans of contemporary metal. Perhaps the Deftones' finest showcase was **White Pony**, a disc upon which this unusual unit began to sense their true power. Throughout this explosive collection, this West Coast unit proved themselves to be one of contemporary metal's most thought-provoking and angst-riddled units.

"What's important for any band is to make sure that every album is a big step forward from what you have done before," Moreno said. "You never want to stagnate, and that was something we were very aware of when we made **White Pony**."



ALL-TIME TOP 10 HAIR METAL CDs

1. POISON, *LOOK WHAT THE CAT DRAGGED IN*
2. MOTLEY CRUE, *DR. FEELGOOD*
3. RATT, *OUT OF THE CELLAR*
4. WARRANT, *DIRTY, ROTTEN, FILTHY, STINKING RICH*
5. BLACK 'N BLUE, *BLACK 'N BLUE*
6. WHITE LION, *PRIDE*
7. WHITESNAKE, *SLIDE IT IN*
8. SKID ROW, *SKID ROW*
9. BON JOVI, *SLIPPERY WHEN WET*
10. SLAUGHTER, *STICK IT TO YA*



BLACK SABBATH

HP

THE TOP 100 CDs IN METAL HISTORY

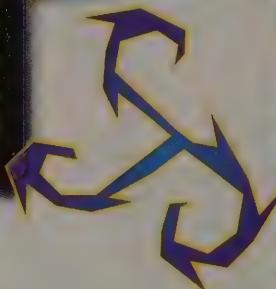
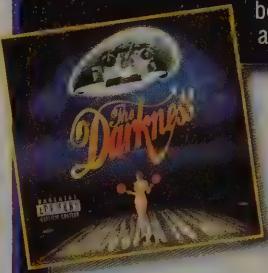
88.

THE DARKNESS, PERMISSION TO LAND

Love 'em or hate 'em, the Darkness made quite an impression on the hard rock universe when their debut disc, *Permission to Land*, was released in 2003. Drawing upon a vast array of classic rock influences ranging from Queen to AC/DC (with a healthy dose of Zeppelin and Thin Lizzy thrown in for good measure), these British bashers proved their metal mettle through a series of highly accessible, defy-the-trends hard rock anthems. And in leotard-wearing vocalist/guitarist Justin Hawkins the Darkness posses one of the few true frontmen of the 21st Century—a falsetto-voiced rock and roll animal that seems to come alive atop the concert stage.



"We wear our influences proudly," Hawkins said. "But anyone who doesn't see the originality of what we do isn't listening very closely. People can compare us to whomever they choose, but if they leave it at that they're doing a major disservice to both themselves and to us."



85.

WHITE ZOMBIE, LA SEXORCISTO, DEVIL MUSIC VOL. 1

Hard, heavy and unrelenting, it was long believed that White Zombie was just too weird to ever make it big. But with the early '90s help of MTV's Beavis & Butt-head, their major label debut, *La Sexorcisto*, finally broke through to platinum success after struggling on the charts for over a year. At a time when the vast majority of the metal community featured pretty-boy looks and hair-out-to-there, the down-n-dirty Zombie look and sound came as a welcome relief from the hard rock posturing.

"We never really fit into the L.A. scene even though we were living there at the time," said vocalist Rob Zombie. "We had cut our teeth in the New York City clubs where the punk ethic still ruled. In some ways we were a bastardized cross between those two conflicting realms."



87.

BLUE CHEER, VINCEBUS ERUPTUM

Tabbed by some of today's super-cool dudes as "the original Metallica", Blue Cheer was one of the seminal late-'60s hard rock bands. On their classic *Vincebus Eruptum*, these American rockers hit a responsive nerve both with their spacey, feedback-filled, heavy sound and their wall-shaking cover of *Summertime Blues*. While, in fact this disc sounds amazingly dated today, housed within its wall-shaking riffs lie many of the seminal ingredients of the metal revolution that would soon blossom on both sides of the Big Pond.

"Blue Cheer are one of the great, overlooked bands of early hard rock," said a prominent rock historian. "Their work may not have withstood the test of time, but it helped launch a musical era that is still going strong."

86.

QUEENSRYCHE, EMPIRE

From the moment they first invaded the metal scene, Queensryche were determined to be a different sort of hard rock band. In vocalist Geoff Tate they showcased one of the truly great frontmen in metal history, a fact that allowed this Seattle-based unit to explore musical terrain too complex and too cerebral for most other groups to even consider. A Queensryche album was always more than a musical creation—it was an *experience*. With *Empire* these veteran Seattle rockers enjoyed their greatest commercial success, balancing their hard rock passion with the softer beauty of *Silent Lucidity*.

"I don't think you can ever plan on having a hit song," Tate said. "It's something that must happen more-or-less organically. That's what happened with *Silent Lucidity*. It was a song that worked within the context of *Empire*, and the fact that it became a hit for us was a wonderful surprise for all of us."



ALL-TIME TOP 10 MELODIC METAL CDs

1. BON JOVI, *SLIPPERY WHEN WET*
2. DEF LEPPARD, *PYROMANIA*
3. UFO, *LIGHTS OUT*
4. AEROSMITH, *ROCKS*
5. LINKIN PARK, *HYBRID THEORY*
6. VAN HALEN, *OU812*
7. QUEENSRYCHE, *OPERATION:MINDCRIME*
8. POISON, *LOOK WHAT THE CAT DRAGGED IN*
9. DOKKEN, *TOOTH AND NAIL*
10. CREED, *HUMAN CLAY*



THE DARKNESS

HP

THE TOP 100 CDs IN METAL HISTORY

84. THIN LIZZY, *Jailbreak*

While the tune *The Boys Are Back In Town* has now become overly familiar to everyone through its near-constant use in television ads, the rest of Thin Lizzy's classic album *Jailbreak* is just as good, if perhaps not quite as familiar. The soulful, sinewy vocals of Lizzy main man Phil Lynott remain among the best in rock history, while the group's unique tandem lead guitars remain a truly unique sound in the cookie-cutter hard rock world. We only regret that the untimely passing of Lynott at the peak of Lizzy's fame robbed the rock world of one of its most creative voices.

"I view myself as a poet as much as I do a musician," Lynott said at the time of *Jailbreak*'s release. "It's important for me for people to take time and listen to the words and not just get caught up in the melodies."

82. MONSTER MAGNET, *Powertrip*

With an attitude and approach that reeks of a wide variety of classic metal influences—yet with just enough cutting-edge panache to separate it from the hard rock horde, on *Powertrip* Monster Magnet hit a "monster" home run. From the roaring power of *Crop Circle* to the riveting energy of *Space Lord*, this one helped solidify (however temporarily) Dave Wyndorf's place in hard rock's upper echelon. While often compared to White Zombie in sound and execution, the Magnet men seemed to thrive on a style all their own.

"I always liked mixing really strange lyrical ideas with things that a lot of people could relate to," Wyndorf explained. "That way, you could keep everyone off guard. I never wanted them to be able to anticipate what we would do next."



81. DIO, *THE LAST IN LINE*

Possessing one of the most powerful voices in the metal domain, for years pint-sized Ronnie James Dio searched to find the proper forum through which to showcase his special skills (including memorable stints with both Rainbow and Black Sabbath.) On his incredibly heavy, often compelling "solo" album *The Last In Line* he discovered the ideal outlet for his metallic musings. With crashing guitars, a rhythm section sturdy enough to withstand an earthquake and songs that liberally mixed mysticism with semi-Satanic posturings, Dio—he of the famed "devil horn" salute—emerged as a true metal master. "I had enjoyed a number of highly enjoyable and highly enlightening experiences in music prior to starting my own band," Dio said. "By the time it happened, I felt totally prepared to explore exactly the kind of music that had always meant so much to me."

83. LITA FORD, *Lita*

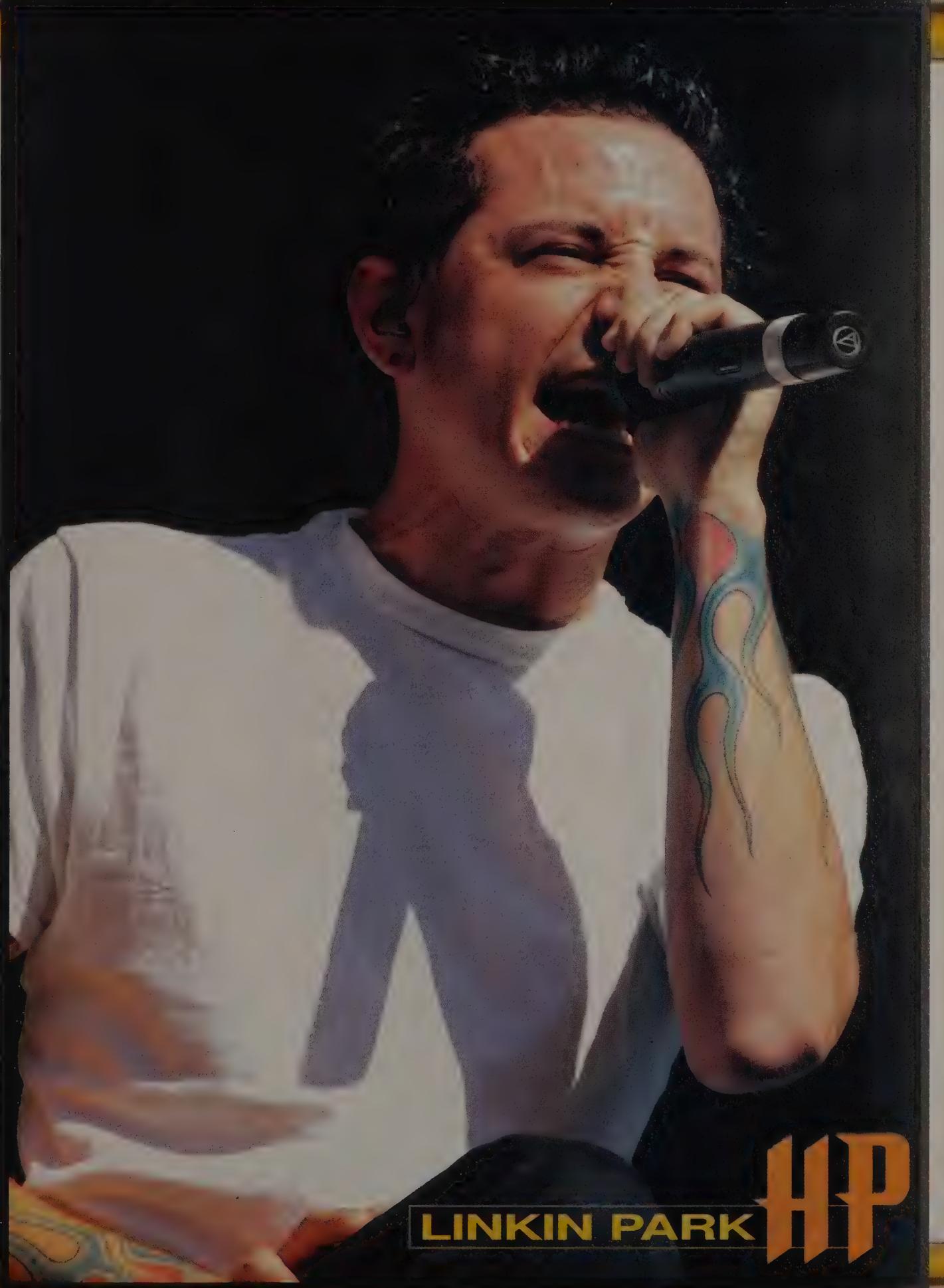
Lovely Lita Ford had knocked around the rock world for nearly 15 years (as both part of the all-girl band the Runaways and as a solo performer) before her late-'80s album *Lita* finally launched her into the big time. Featuring both her customary array of guitar-driven hard rockers and her hit balled with Ozzy Osbourne, *Close My Eyes Forever*, on this disc Ford undoubtedly emerged as hard rock's First Lady. For many young boys growing up at the time, Lita's leather clad video image will remain indelibly etched in their mind's eye.

"It was really kind of strange for me that after so many years of rockin' hard my big hit would be a ballad... and with Ozzy, no less," Lita said. "But that was the era when Power Ballads ruled, so I guess I was giving the people exactly what they wanted."



ALL-TIME TOP 10 GUITAR GOD DISCS

1. JIMI HENDRIX, *ARE YOU EXPERIENCED*
2. VAN HALEN, *VAN HALEN*
3. GARY MOORE, *AFTER THE WAR*
4. YNGWIE MALMSTEEN, *RISING FORCE*
5. OZZY OSBOURNE, *BLIZZARD OF OZZ*
6. JEFF BECK GROUP, *TRUTH*
7. CREAM, *DISRAELI GEARS*
8. GUNS N' ROSES, *APPETITE FOR DESTRUCTION*
9. DEEP PURPLE, *IN ROCK*
10. LED ZEPPELIN, *II*



LINKIN PARK

LP

THE TOP 100 CDs IN METAL HISTORY

80.

RAGE AGAINST THE MACHINE, EVIL EMPIRE

It's been said by those who say such things that hard rock no longer has a social consciousness, that it's merely a party-time, feel-good music designed for little more than instant gratification. We just hope that no one ever tried to communicate such sentiments to the members of Rage Against The Machine. This four-man unit staked their highly successful (but unfortunately brief) career on presenting songs filled with seething political rhetoric and bold, left-wing social commentary. On their sophomore effort, *Evil Empire*, they may have reached the very pinnacle of their communicative rock and roll skills.

"Rage was always a band seemingly seething with discontent," said guitarist Tom Morello (now a member of Audioslave.) "It wasn't discontent with one another, but rather at the world around us. Hopefully much of that emotion was filtered through the music we made."



78.

TOOL, UNDERTOW

How would you describe Tool to someone that had never experienced this unit's decidedly different sound? How would you possibly begin to explain a band that seems determined to push the accepted commercial bounds of creepy, crawly lyrical and visual imagery? Here's how: dark, brooding, mysterious—all words that effectively communicate the netherworldly sound brought forth by this unique heavy metal unit. And on the band's breakthrough album, *Undertow*, all those ingredients were utilized to the max to make these unusual rockers one of their era's most successful units, and one of the most respected hard rock bands of all time.

"We are a very democratic band when we go in to record," said vocalist Maynard James Keenan. "Everyone involved manages to make his own statement, yet somehow keep it within the context of Tool."



79.

LINKIN PARK, HYBRID THEORY

It's not exactly going out on a limb to state that for years and years many so-called music "experts" believed that rap and metal could never work in conjunction with one another. The general consensus was that the differing beats, cultures and attitudes that filled each style formed a square-peg-in-a-round-hole relationship that was based on conflict rather than camaraderie. Then along came Linkin Park, who on their multi-multi-million selling debut album, *Hybrid Theory*, proved that "heavy-hop" could indeed make for a perfect musical hybrid. The results made these West Coast rockers one of the biggest bands of the 21st Century, with that disc now selling over 15 million albums.

"We've all always listened to everything from heavy metal to hip-hop," said vocalist Chester Bennington. "So the music we made on *Hybrid Theory* wasn't staged or forced—it was a natural extension of who we were as a band. It reflected our tastes in a very positive way."

77.

FREE, FIRE AND WATER

The unfortunate fact is that many of you reading this have probably never even heard of Free... or at best know little about this classic hard rock band fronted by brilliant vocalist Paul Rodgers (later to enjoy massive success with Free-lite, better known as Bad Company.) Let's just say that there were two key British bands that helped bring blues/rock to the fore in the late '60s. One was Led Zeppelin...the other was Free. Many rock experts think Free was the better band, a fact that's hard to argue with after hearing the emotive brilliance exhibited on such *Fire And Water* tracks as the classic *All Right Now*.

"Free was such a volatile band," Rodgers said. "The anguish that we went through in our lives seemed to be reflected in the music we made. But I am incredibly proud of those albums, and I believe they sound as vital today as when we first made them so many years ago."

ALL-TIME TOP 10 NEW WAVE OF AMERICAN METAL DISCS

1. KILLSWITCH ENGAGE, *ALIVE OR JUST BREATHING*
2. LAMB OF GOD, *AS THE PALACES BURN*
3. SHADOWS FALL, *OF ONE BLOOD*
4. MASTODON, *REMISSION*
5. POISON THE WELL, *THE OPPOSITE OF DECEMBER*
6. AT THE DRIVE IN, *RELATIONSHIP OF COMMAND*
7. GLASSJAW, *EVERYTHING YOU EVER WANTED TO KNOW ABOUT SILENCE*
8. SLIPKNOT, *SLIPKNOT*
9. DILLINGER ESCAPE PLAN, *CALCULATING INFINITY*
10. DEFTONES, *WHITE PONY*

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THE TOP 100 CDs IN METAL HISTORY

76.

ACCEPT, BALLS TO THE WALL

Accept were the unquestioned kings of '80s Teutonic Power Rock (wow, what a distinction!), and on their historic (at least in Teutonic Power Rock circles) disc *Balls To The Wall* these hard-driving German metalheads walked the fine line between raw, unrelenting energy and surprising commercial appeal. Featuring the dual axis of bulldog-like frontman Udo Dirkschneider and pretty-boy guitarist Wolf Hoffman, Accept featured a distinctive look that mirrored their distinctive sound.

"Every band wants to create a song that will be their trademark," Hoffman said. "I believe we did that with *Balls to the Wall*. Even now, when people think of Accept, that song comes to mind."



75.

SYSTEM OF A DOWN, TOXICITY

In a domain filled with bands featuring an alarming degree of cookie-cutter sameness, System of a Down have always stood out like the proverbial sore thumb. Their quirky musical and lyrical charms, combined with their decidedly left-of-center political posturings, have marked this Armenian/American quartet as one of the most unusual—and important—bands of their time. On their sophomore effort, *Toxicity*, the SOAD gang sharpened their poison rock and roll pens to a cutting edge, achieving scathing, often brilliant results in the process.

"We're a band that is always very honest in what we do," said vocalist Serj Tankian. "When we discuss a topic, no matter what it may be, the fans know it's something we honestly care about."

73.

MOUNTAIN, MOUNTAIN

Mountain was supposedly America's answer to the Eric Clapton supergroup Cream in the late '60s. A power trio built around mountainous guitarist Leslie West, on their self-titled debut album—which featured the classic rockers *Mississippi Queen* and *Theme From An Imaginary Western*—Mountain proved that American hard rock was a form that could stand up to its British brethren and more than hold its own.

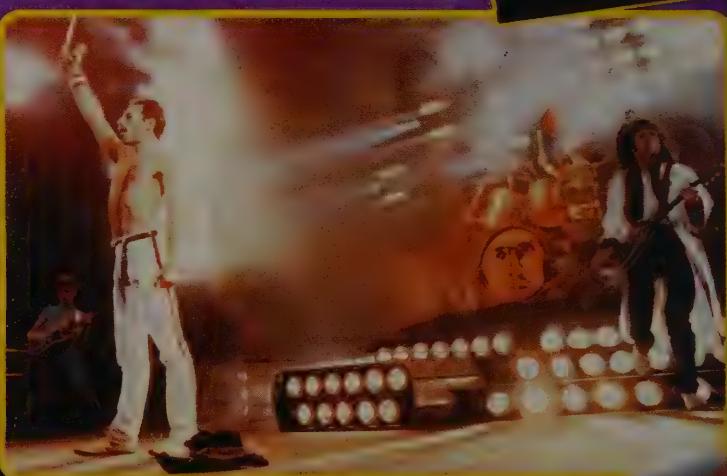
"Felix (bassist/producer Pappalardi) had been over in England producing Cream, so when he came back over here he wanted to put together a band that he felt could emulate some of what they were doing. He tried to find the best American musicians he could—and that's what became Mountain. On that first album we had some great songs, and that helped launch us."

74.

QUEEN, QUEEN

Long before *Bohemian Rhapsody* turned them into household names, Queen was a noble hard rock band drawing upon the pioneering spirit of Led Zeppelin for inspiration on their debut disc. The intricate guitar work of Brian May and the roaring vocals of the late Freddie Mercury help make this Queen's heaviest album ever. While they would go on to create more complex and perhaps more memorable discs, Queen remains our favorite bang-for-the-buck pomp-metal collection.

"It always surprises me how many fans say they still like our first album best," May said. "I think it was good, but it was still the work of a band searching for its true musical voice—which I believe we did find a few years later."



ALL-TIME TOP 10 METAL ALBUMS OF THE '60s

1. LED ZEPPELIN, *LED ZEPPELIN*
2. ALICE COOPER, *LOVE IT TO DEATH*
3. JIMI HENDRIX, *ARE YOU EXPERIENCED*
4. CREAM, *DISRAELI GEARS*
5. JEFF BECK GROUP, *TRUTH*
6. LED ZEPPELIN, *II*
7. BLUE CHEER, *VINCEBUS ERUPTUM*
8. IRON BUTTERFLY, *INA GADDA DA VIDA*
9. MC5, *KICK OUT THE JAMS*
10. MOUNTAIN, *CLIMBING*



LAMB OF GOD

HP

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THE TOP 100 CDs IN METAL HISTORY



DOKKEN, *TOOTH & NAIL*

Smooth-as-silk vocals, instantly memorable melodies, and guitar leads from hell—when combined they were the secret to the success of Dokken's platinum selling *Tooth & Nail*. While the band's sweet sound often served to camouflage their internal chaos, Dokken is one band that continually delivered superlative metal-lite fare. It certainly helped the band's cause that guitar god George Lynch might just have been the hottest "shredder" this side of Eddie Van Halen, a fact that served to offset vocalist Don Dokken's often saccharin-sweet vocal approach.

"There was a very interesting chemistry inside the band," said bassist Jeff Pilson. "On one hand you had George and myself, who tended to write a certain type of song, and on the other you had Don who only wanted to sing a certain type of song. It made for some very interesting band meetings."



65. STONE TEMPLE PILOTS, *PURPLE*

It's an undeniable fact of contemporary music life... second albums are often a curse for rock and roll bands. The strides made on a successful debut are often taken in reverse on a sophomore effort. Such was certainly not the case with Stone Temple Pilot's *Purple*—an album that in both style and substance was every bit as powerful as their multi-platinum debut. In fact, it seemed as if vocalist Scott Weiland reached deeper into his lyrical bag of tricks to reveal some true hard rock gems.

"The old joke is that you've got a lifetime to write your first album and about three weeks to write your second," Weiland said. "But somehow that didn't apply to us. We were under pressure, but it seemed to add something to the music we were making."

67. MONTROSE, *MONTROSE*

It's difficult to select a single key album or moment that launches a musical trend, but if one album can be pointed to as the "classic" American hard rock album of the early '70s, *Montrose* may well be it. Serving as an early showcase for former Van Halen frontman Sammy Hagar (as well as for guitar virtuoso Ronnie Montrose), this collection is pure dynamite from beginning to end. Without it, the later likes of Van Halen may never have been given a second look.

"Man, more than 30 years have passed since that album came out, and I still get a kick out of playing some of those songs," Hagar said. "We didn't really think about setting trends—we just wanted to have fun with the music we were making."

66. PANTERA, *VULGAR DISPLAY OF POWER*



These "cowboys from hell" helped put the Lone Star State of Texas on the rock and roll map with this dynamic display of raw rock and roll power. The wall-shaking guitar riffs of the late Dimebag Darrell and the guttural vocals of Philip Anselmo provided Pantera with enough unbridled intensity to light up Dallas for a month. On *Vulgar Display of Power* this unit seemed to hit their peak, delivering an album that maintained their metallic credibility while serving the desires of a wider audience.

"Having that album sell as well as it did meant so much to us," Anselmo said. "We had put in so many years of hard work, and to realize that a lot of people were finally appreciating it was really cool."

ALL-TIME TOP 10 METAL ALBUMS OF THE '80s

1. METALLICA, *RIDE THE LIGHTNING*
2. SLAYER, *REIGN IN BLOOD*
3. MOTLEY CRUE, *DR. FEELGOOD*
4. BLACK SABBATH, *HEAVEN AND HELL*
5. OZZY OSBOURNE, *BLIZZARD OF OZZ*
6. IRON MAIDEN, *POWERSLAVE*
7. THE CULT, *ELECTRIC*
8. QUEEN, *MARY HIGHE*
9. OPERATION: MINDCRIME
10. DIO, *HOLY DIVER*



IRON MAIDEN

HP

THE TOP 100 CDs IN METAL HISTORY

SCORPIONS.

With their dual guitars laying down a blistering barrage of metal thunder, counterbalanced by their ability to dramatically shift gears to "ballad" mode, Germany's own Scorpions have long been one of rock's most diverse bands. Rarely have their multi-dimensional talents been put on better display than on their classic disc, *Blackout*. Emerging at the height of the American metal explosion of the mid-'80s, this disc proved that Euro-metal bands could certainly hold their own with anyone, especially on the smash hit, *Rock You Like A Hurricane*.

"To be honest, *Blackout* was just another Scorpions albums," said vocalist Klaus Meine. "It wasn't significantly better or different than our previous work. But the musical climate as much better, which made all the difference."



62. MUDVAYNE, *L.D. 50*

In the wake of Slipknot's amazing shock rock success in the late '90s, it seemed only a matter of time before the floodgates for "theatrical" metal masters bust open. When that eventually did happen, most of those groups quickly fell by the way-side, leaving only the best, like Mudvayne, to survive. On their debut effort, *L.D. 50*, these creatures-from-outer-space (actually it was Illinois) parlayed their love a science fiction with their innate understanding of the metal form to create an instant masterwork.

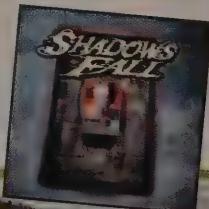
"A lot of the material on that album was heavily influenced by Stanley Kubrick, especially his work on *2001: A Space Odyssey*," said vocalist Chad Grey. "We took all of that, and added our own twisted message along with it."



61. SHADOWS FALL, *THE WAR WITHIN*

By the middle point of this decade, many within the music world had begun to believe that "conventional" heavy metal—a style filled with expansive songscapes and deft instrumental work—was virtually dead. Then along came Shadows Fall with *The War Within*, a disc that left the major labels drooling, arena headliners panting and fans raving. This may well turn out to be the sound of metal's future.

"We've always know we were a different kind of band," said vocalist Brian Fair. "But we haven't changed our style to meet everyone's expectations. Their expectations have somehow changed to meet us."



ALL-TIME TOP 10 METAL ALBUMS OF THE '90S

1. KORN, *KORN*
2. MARILYN MANSON, *ANTICHRIST SUPERSTAR*
3. SOUNDGARDEN, *BADMOTORFINGER*
4. ALICE IN CHAINS, *DIRT*
5. PANTERA, *FAR BEYOND DRIVEN*
6. TOOL, *UNDERTOW*
7. SLAYER, *SEASONS IN THE ABYSS*
8. NIRVANA, *NEVERMIND*
9. MEGADETH, *COUNTDOWN TO EXTINCTION*
10. METALLICA, *LOAD/RELOAD*



MUDVAYNE **HP**

THE TOP 100 CDs IN METAL HISTORY

60.

NINE INCH NAILS.

THE DOWNWARD SPIRAL

Nine Inch Nail's Trent Reznor has apparently made it his life's mission to expand the envelope of rock and roll as far as possible. On his band's now-classic album, **The Downward Spiral**, he accomplished just that—and more. This is cutting edge music made by a man who knows no fear and senses no boundaries. Though he remains one of rock's great enigmas due to his frequent long-term disappearances from the scene, Reznor's music will always make him a vital force in the hard rock spectrum.

"Trent is without doubt one of the most fascinating people in music," said a band confidant. "The manner in which he works, as well as the manner in which he approaches his music, instantly separate him from everybody else out there. He's one guy who definitely plays by his own rules at all times."



58.

IRON MAIDEN, NUMBER OF THE BEAST

When the true giants of '80s metal are listed, Iron Maiden must certainly be ranked near the top. On **Number Of The Beast**, Bruce Dickinson and the boys put the pedal to the metal with incredible ferocity from first note to last, in the process creating a disc destined to stand the test of time. While it managed to draw the wrath of conservative action groups of that time—with its title drawing inspiration from the biblical number of Satan—Maiden managed to deftly side-step this controversy and continue along their not-so-merry way.

"That was a strange time in America," said guitarist Dave Murray. "You had the Vice President's wife making everyone check album covers and lyrics. Then they started placing warning stickers on many of them."



57.

BON JOVI, NEW JERSEY

They looked great... and they sounded even better. On **New Jersey**, Bon Jovi perfected the pop/metal style they had discovered on **Slippery When Wet**, and the fans

responded in droves. Over 12 million fans around the world bought **NJ**, making these Jersey boys among the most successful bands of all time. Ironically, the disc also signaled the beginning of a bad time for the band, when road burn-out and internal difficulties almost blew them apart.

"We were being pushed really hard by management and the record label," Jon Bon Jovi said. "We needed a break, but we just kept going. We made some great music, but it almost did us in as a band."



ALL TIME TOP 10 SHOCK ROCK DISCS

1. SLIPKNOT, SLIPKNOT
2. ALICE COOPER, LOVE IT TO DEATH
3. KING DIAMOND, ABIGAIL
4. MUSHROOMHEAD, XX
5. CRAZY WORLD OF ARTHUR BROWN, FIRE
6. MUDVAYNE, LD 50
7. KISS, HOTTER THAN HELL
8. CRADLE OF FILTH, DUSK AND HER EMBRACE
9. TWISTED SISTER, STAY HUNGRY
10. W.A.S.P., W.A.S.P.



NINE INCH NAILS

HP

THE TOP 100 CDs IN METAL HISTORY



55. A PERFECT CIRCLE, *13TH STEP*

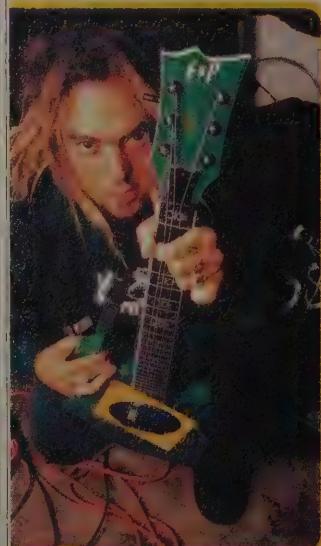
Vocalist Maynard James Keenan will perhaps always be best known to the hard rock masses through his seminal work with Tool, a band with whom he's record a string of chart-topping discs that defy rock and roll convention. But there's no mistaking the power and significance of the music made by his "other" band, A Perfect Circle, who on their second effort, *13th Step*, managed to prove that they were a band worthy of any serious rocker's unbridled attention.

"A Perfect Circle is a little less of a democracy than Tool, so it makes it a very interesting environment to work in," Keenan said. "Billy (Howerdel) and I tend to write everything—but often I'm working with song concepts that he's already done."

54. DEEP PURPLE, *IN ROCK*

Deep Purple started out life as a band with a highly quixotic musical personality, one that deftly blended a surprising love of orchestral rock (one of their earliest discs was recorded with a full symphony) with their passion for guitar-driven hard rock opuses. But by the time they had gotten around to recording *In Rock* in 1971, they had solidified their approach into one of the most lethal heavy metal attacks around. Ian Gillan's wails can send shivers down a dead man's spine, and Ritchie Blackmore's guitar runs remain unmatched.

"We were always a very ambitious band," said bassist Roger Glover. "But about the time of *In Rock* we decided it might be best to channel our energies in the most logical—and potentially profitable—direction."



53. SEPULTURA, *BENEATH THE REMAINS*

Sepultura helped proved that metal was truly a world-wide phenomenon. These bad boys from Brazil started out as a poor man's version of black metal pioneers like Venom and Slayer (bands they had first heard while still sequestered in their homeland.) By the time they had recorded *Beneath The Remains* in 1989, however, they had found their own voice—and what a mind-bendingly powerful voice it was. With burly Max Cavalera (now of Soulfly) leading the way, this unit proved to be the true rumble from the jungle.

"*Beneath The Remains* is our musical voice coming through loud and clear," Cavalera said at the time of the disc's release. "It shows our metal influences—but retains some of our Brazilian influences as well."

56. AUDIOSLAVE, *AUDIOSLAVE*

The term "supergroup" seemed to be a dated remnant of a by-gone rock and roll time until former members of Soundgarden and Rage Against the Machine combined forces to form Audioslave in 2003. With their cutting-edge style, yet highly commercial sound, these guys seemed to have it all goin' on, a fact that was proven by both the disc's million-selling status, and the numerous awards garnered by the hit single *Like A Stone*. The disc, and its subsequent tour, helped solidify the position of vocalist Chris Cornell among hard rock's most charismatic forces.

"When we first got together, we wrote something like half a dozen songs in the first few days," said guitarist Tom Morello. "It was nothing short of astounding—nothing like anything I had ever been part of before."





ALL-TIME TOP 10 METAL ALBUMS OF THE 21st CENTURY

1. SLIPKNOT, *SUBLIMINAL VERSES*
2. LINKIN PARK, *HYBRID THEORY*
3. P.O.D., *SATELLITE*
4. VELVET REVOLVER, *CONTRABAND*
5. AUDIOSLAVE, *AUDIOSLAVE*
6. DISTURBED, *THE SICKNESS*
7. LAMB OF GOD,
ASHES OF THE WAKE
8. GODSMACK, *AWAKE*
9. PUDDLE OF MUDD, *COME CLEAN*
10. JUDAS PRIEST,
ANGEL OF RETRIBUTION

THE TOP 100 CDs IN METAL HISTORY



51. RUSH, *2112*

The simple fact of the matter is that choosing one Rush album over another in an all-time list like this is a near-impossible task. This Canadian power trio has made a 30-plus-year career out of producing superlative discs. But for one reason or another, their ground-breaking, over-ambitious concept album, *2112*, remains a critical and fan favorite. While the complexity and overzealousness of the Rush style has turned off as many fans as its tuned on, this double-disc set remains as "must have."

"There was a time in our career when we felt it was almost an obligation for us to continually push the bounds," said bassist/vocalist Geddy Lee. "Merely writing good songs and then performing them to the best of our abilities wasn't enough."



49. ANTHRAX, *STATE OF EUPHORIA*

Anthrax were always one of those bands that seemed to fly just under the radar, a unit never quite big enough or good enough to compete with the real Big Boys of their metal era. Yet they were the masters of mosh, a fact that allowed them to finally score big with their platinum coated smash, *State Of Euphoria*. Featuring the crowd favorite, *Antisocial*, the disc captured all the pulsating energy that has made these New York-based rockers famous around the world.

"Everything came together for us on that album," said guitarist Scott Ian. "Sometimes when you're writing and recording you can just sense that you've got something really good on your hands."

50. METALLICA, *LOAD*

Metallica knew that no matter what kind of music they released on their 1996 disc *Load* they were going to be the center of controversy. They were coming off a multi-year absence from the music scene, during which they had risen to the status of American metal's patron saints. Some felt the material on *Load* (and its companion disc *Reload*) was "too commercial"—others felt it was "too alternative." The fact, however, is that it was another classic Metallica disc.

"Some fans have always had trouble with the idea of us evolving a little as a band," said drummer Lars Ulrich. "They would have liked it if we just kept producing updated versions of *Kill 'Em All*. But that's not what we wanted to do."



52. ALICE IN CHAINS, *FACE/SHIFT*

Few bands made a more memorable first impact on the rock world than Alice In Chains. Emerging with *Facelift* at the height of the "Seattle Scene's" media-created early-'90s power, Layne Staley, Jerry Cantrell and the boys created a dark, almost sinister musical personality that found a receptive niche in the hearts of millions. And unlike so many of their Grunge compatriots, whose efforts sound rather dated today, the material on this collection seems to have only gained visceral power over the ensuing years.

"I've got to admit that sometimes I go back and listen to that album, too," said guitarist Jerry Cantrell. "Even I'm surprised by the emotion that we managed to capture. I'm very proud of that."



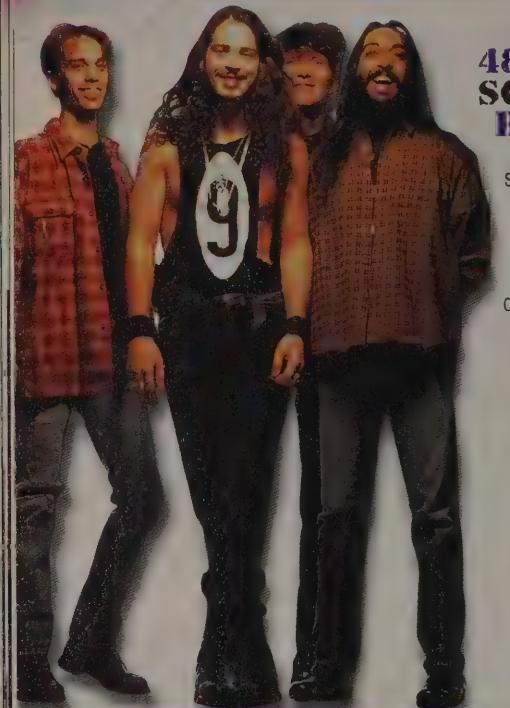
ALL-TIME TOP 10 CDs YOUR MOTHER WOULD HATE

1. MESHUGGAH, *NOTHING*
2. MARILYN MANSON, *SMELLS LIKE CHILDREN*
3. KING DIAMOND, *ABIGAIL*
4. SLIPKNOT, *SLIPKNOT*
5. REIGN IN BLOOD, *SLAYER*
6. MORBID ANGEL, *BLESSED ARE THE SICK*
7. CRADLE OF FILTH, *PRINCIPLE OF EVIL MADE FLESH*
8. POISON THE WELL, *THE OPPOSITE OF DECEMBER*
9. BLUE CHEER, *VINCEBUS ERUPTUM*
10. ALICE COOPER, *LOVE IT TO DEATH*



ROCK METALLICA HD

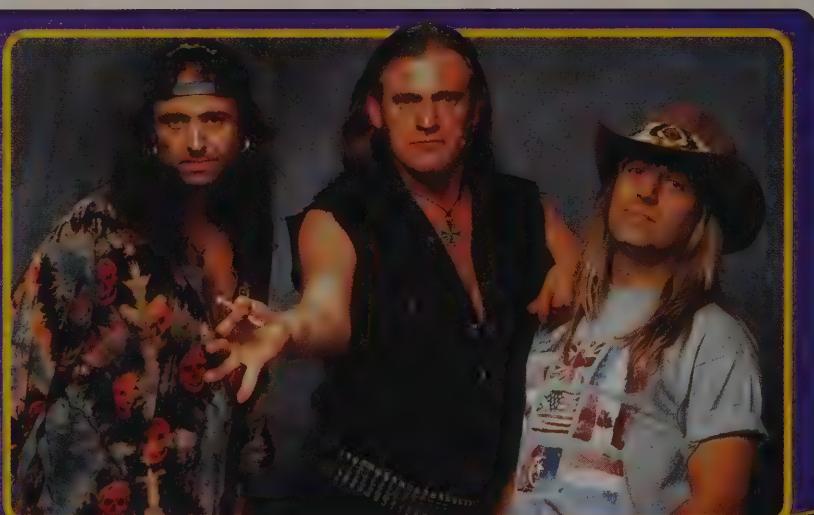
THE TOP 100 CDs IN METAL HISTORY



48. SOUNDGARDEN, BADMOTORFINGER

Dripping with power, passion and precision, the music of Soundgarden burst fully onto the national scene with the chart-topping success of their 1992 release, **Badmotorfinger**. Chris Cornell's gut-wrenching vocals, and the band's "heavy alternative" style garnered acclaim from both fans and media. Drawing a major influence from early Black Sabbath (yet modernizing it past the point of immediate comparison) Soundgarden helped to reinvent the metal wheel.

"I never liked placing labels on the music we made," Cornell said. "Some people called it metal, others called it grunge, but to me it was just hard rock played with as much energy as we could get together."



47. MOTORHEAD, ACE OF SPADES

Is there anything in the world quite like the voice of Motorhead's Lemmy? Cross sandpaper

with a buzzsaw and you get an idea of the raw power that his legendary pipes emit every time he steps in front of a microphone. Never were his unique vocal talents on better display than on **Ace Of Spades**, one of the most influential metal albums in history. Mixing full-frontal hard rock energy with a touch of punk aggression on this disc Lemmy and company created the soundtrack for the apocalypse.

"We've never particularly liked any of that limp-wristed music that was designed to sell a lot of records and get a band on the radio," Lemmy said. "Our music has always been about aggression, pure and simple."



46. MARILYN MANSON, ANTICHRIST SUPERSTAR

Heavy metal's Poster Boy For Bad Taste proudly followed in the lineal descendency of Alice Cooper and Kiss by producing "shock" rock for the masses with **Antichrist Superstar**. Of course the likes of Cooper, or even Gene Simmons, never dreamed of taking things quite *this* far. But while he was gleefully tweaking the noses of the American conservative mainstream, MM also found a soft spot in the psyche of the metal masses, simultaneously amusing them and abusing them with his mind-warping, heavy-handed opuses.

"It always amuses me when someone thinks a bad review is going to bother me," Manson said. "They don't seem to understand that I don't want them to like my music. The people I'm trying to please wouldn't be doing their jobs."

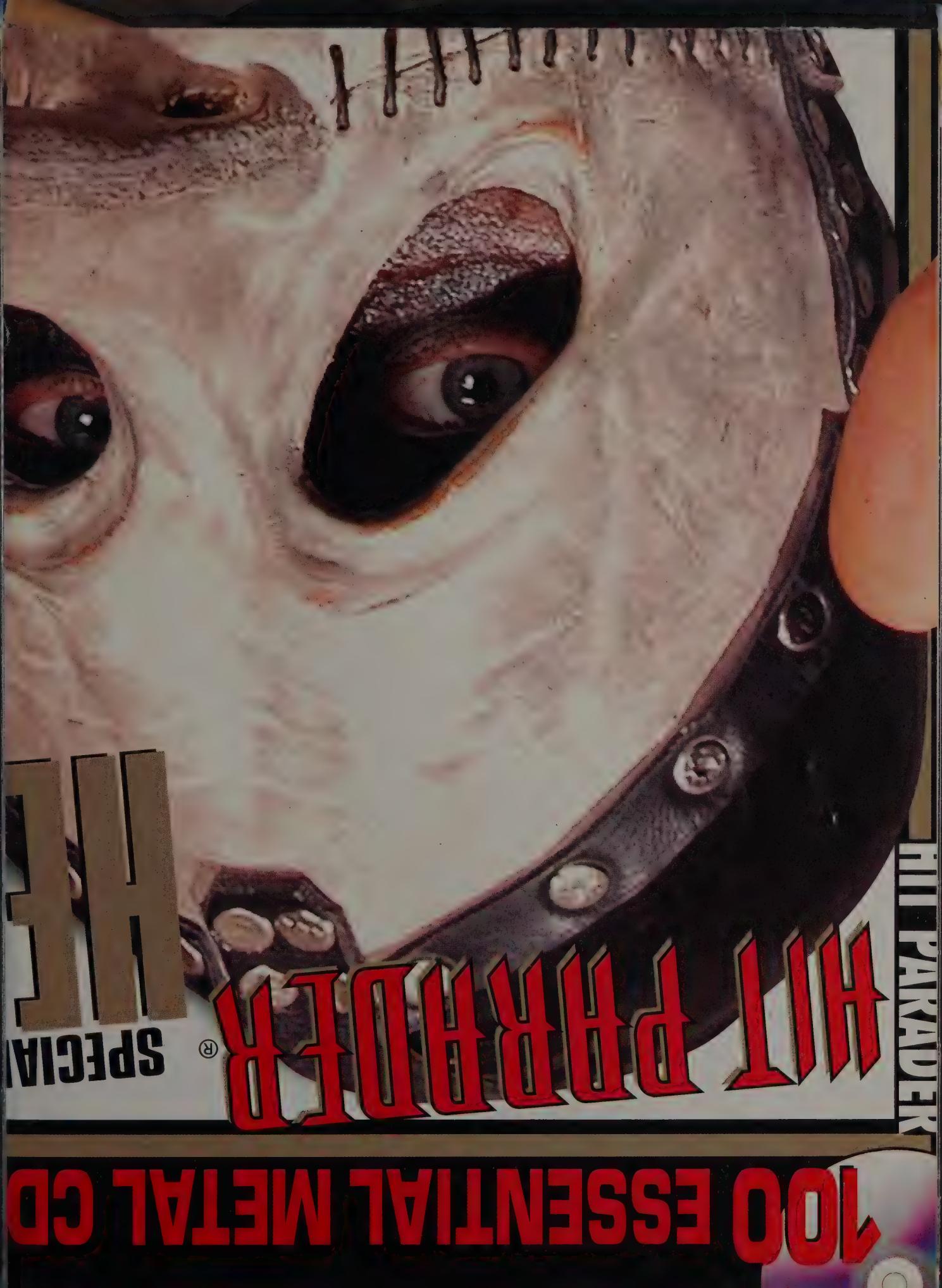
45. SEVENDUST, SEVENDUST

Little was expected from this multi-racial, multi-talented band from Georgia before their self-titled debut disc was released in 1997. But two hit singles, two sold-out tours and one gold record later, **Sevendust** enjoys the distinction of being one of the key albums in heavy metal's late-century revival. With their politically correct lineup and past-meets-present style, the Dust emerged as one of the most vital bands of their rock and roll era.

"All we ever wanted was a chance," said vocalist Lajon Witherspoon. "We felt very good about the music we had ready to go, but the question became would radio play it? Would MTV be interested? Would the press respond? Thankfully, they did."

ALL-TIME TOP 10 CDs BY A GENERALLY OVERLOOKED ENGLISH METAL UNIT FRONTED BY A RAZOR-VOICED DUDE WITH A SCARY MOLE ON HIS FACE

1. MOTORHEAD, ACE OF SPADES
2. MOTORHEAD, ORGASMARON
3. MOTORHEAD, SNAKE BITE LOVE
4. MOTORHEAD, NO SLEEP 'TIL HAMMERSMITH
5. MOTORHEAD, ON PAROLE
6. MOTORHEAD, OVERKILL
7. MOTORHEAD, NO REMORSE
8. MOTORHEAD, BOMBER
9. MOTORHEAD, 1916
10. MOTORHEAD, INFERN



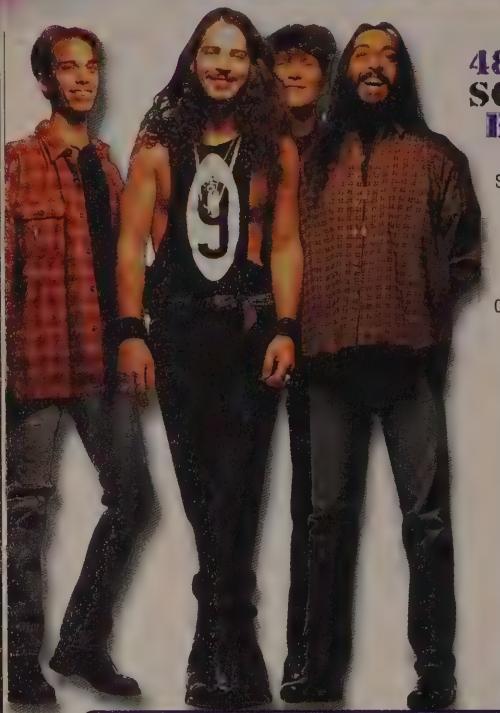
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THE TOP 100 CDs IN METAL HISTORY



48. SOUNDGARDEN, **BADMOTORFINGER**

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"I never liked placing labels on the music we made," Cornell said. "Some people called it metal, others called it grunge, but to me it was just hard rock played with as much energy as we could get together."



47. MOTORHEAD, **ACE OF SPADES**

Is there anything in the world quite like the voice of Motorhead's Lemmy? Gross sandpaper with a buzzsaw and you get an idea of the raw power that his legendary pipes emit every time he steps in front of a microphone. Never were his unique vocal talents on better display than on **Ace Of Spades**, one of the most influential metal albums in history. Mixing full-frontal hard rock energy with a touch of punk aggression on this disc Lemmy and company created the soundtrack for the apocalypse.

"We've never particularly liked any of that limp-wristed music that was designed to sell a lot of records and get a band on the radio," Lemmy said. "Our music has always been about aggression, pure and simple."

46. MARILYN MANSON, **ANTICHRIST SUPERSTAR**

Heavy metal's Poster Boy For Bad Taste proudly followed in the lineal descendency of Alice Cooper and Kiss by producing "shock" rock for the masses with **Antichrist Superstar**. Of course the likes of Cooper, or even Gene Simmons, never dreamed of taking things quite *this* far. But while he was gleefully tweaking the noses of the American conservative mainstream, MM also found a soft spot in the psyche of the metal masses, simultaneously amusing them and abusing them with his mind-warping, heavy-handed opuses.

"It always amuses me when someone thinks a bad review is going to bother me," Manson said. "They don't seem to understand that I don't want them to like my music. The people I'm trying to please wouldn't be doing their jobs."

45. SEVENDUST, **SEVENDUST**

Little was expected from this multi-racial, multi-talented band from Georgia before their self-titled debut disc was released in 1997. But two hit singles, two sold-out tours and one gold record later, **Sevendust** enjoys the distinction of being one of the key albums in heavy metal's late-century revival. With their politically correct lineup and past-meets-present style, the Dust emerged as one of the most vital bands of their rock and roll era.

"All we ever wanted was a chance," said vocalist Lajon Witherspoon. "We felt very good about the music we had ready to go, but the question became would radio play it? Would MTV be interested? Would the press respond? Thankfully, they did."



ALL-TIME TOP 10 CDs BY A GENERALLY OVERLOOKED ENGLISH METAL UNIT FRONTED BY A RAZOR-VOICED DUDE WITH A SCARY MOLE ON HIS FACE

1. MOTORHEAD, **ACE OF SPADES**
2. MOTORHEAD, **ORGASMARON**
3. MOTORHEAD, **SNAKE BITE LOVE**
4. MOTORHEAD, **NO SLEEP 'TIL HAMMERSMITH**
5. MOTORHEAD, **ON PAROLE**
6. MOTORHEAD, **OVERKILL**
7. MOTORHEAD, **NO REMORSE**
8. MOTORHEAD, **BOMBER**
9. MOTORHEAD, **1916**
10. MOTORHEAD, **INFERNO**

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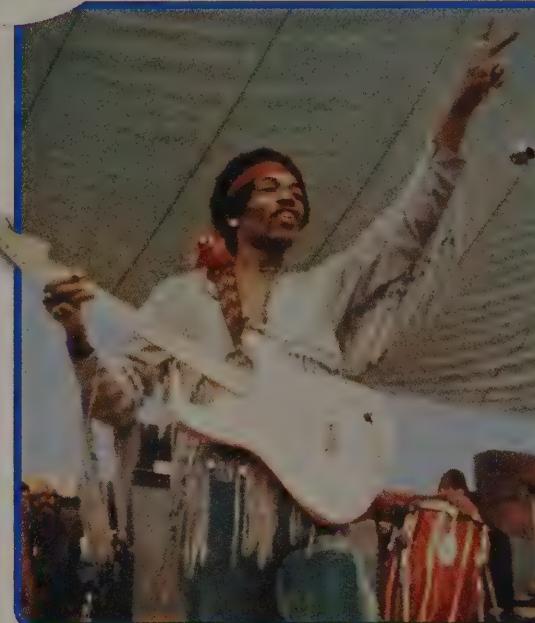
YOU GOTTA HAVE!

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PHOTO ANNA MARIA DISANTO



THE TOP 100 CDs IN METAL HISTORY



44. JIMI HENDRIX, ARE YOU EXPERIENCED

Are You Experienced first introduced the brilliant guitar work of Jimi Hendrix to the music masses in 1967—at a time when the light-hearted pop of the Beatles was still considered to be rock's cutting edge. 38 years later the disc remains one of the quintessential hard rock albums of all time, a guitar-lover's handbook that remains as vital today as when it was first recorded. From *Purple Haze* to *Foxy Lady* every cut is still eternally "essential."

"Hendrix was so far ahead of his time that it's almost amazing," said Metallica's Kirk Hammett. "He did things back then that guitarists today still can't figure out."

43. VAN HALEN, OU812

While much of Van Halen's post-Roth work has been derided by the group's "true" fans for supposedly being "soft" and "too commercial", no one with ears can deny that their opus *OU812* ranks among the band's best efforts in terms of both song quality and studio production. With Sammy Hagar in fine voice, and with Eddie Van Halen wailing away, this is unquestionably a classic VH effort in every sense of the word. Here the bombast of the band's youth has been replaced by a more mature, but no less entertaining hard rock approach.

"Sammy's voice allowed us to focus so much more on the songs themselves," Eddie VH said. "It made it possible to try a lot of things we never would have considered with Dave."

42. PANTERA, FAR BEYOND DRIVEN

Exhibiting both the power and subtlety of a charging rhino, Pantera's work on *Far Beyond Driven* carried them to the realm of being considered among heavy metal's greatest bands. This Texas tornado filled every track with an unbounded energy that roared with a loud and proud intensity that marked their work as metal's next great evolutionary step.

"We were the kids who grew up listening to Sabbath and Zeppelin," said drummer Vinnie Paul. "So when we got serious with our music, we naturally went back to those influences for inspiration—then added a Texas-sized twist to everything."

41. THE CULT, ELECTRIC

The Cult may never have been the most creative band around, but when they "borrowed" an influence, at least they did it with style! Utilizing three-chord riffs with more skill than any band this side of AC/DC, and mixing them with Banshee walls lifted clean from the Zep song catalog, on their chart-topping album *Electric* the Cult established themselves as international superstars. Vocalist Ian Astbury's frenzied style perfectly reflected a high-energy sound that quickly emerged as the Cult's trademark.

"We were an English band that was operating for a great part of the time out of L.A., so there was a bit of a culture clash going through our heads at all times," Astbury recalled. "That tended to be reflected in the music we were making at that time."



ALL TIME TOP 10 "NEW METAL" CDs

1. DISTURBED, *THE SICKNESS*
2. POWERMAN 5000, *TONIGHT THE STARS REVOLT!*
3. STAIND, *BREAK THE CYCLE*
4. ADEMA, *ADEMA*
5. KORN, *KORN*
6. P.O.D., *SATELLITE*
7. SALIVA, *EVERY SIX SECONDS*
8. SEVENDUST, *SEVENDUST*
9. GODSMACK, *GODSMACK*
10. LINKIN PARK, *HYBRID THEORY*



VAN HALEN **HP**

THE TOP 100 CDs IN METAL HISTORY

40.

AEROSMITH, PUMP

After a major struggle for survival in the rock wars, Aerosmith proved they still had what it took on *Pump*, a disc that produced no less than four hit songs and videos. Steven Tyler's bunch showed a younger generation of bands exactly what great rock and roll was all about. With the metal-inspired '80s drawing to a close, change was in the air. But the Aero boys took the decade out in style.

"There were so many bands around at that time who looked at us as a major influence," said guitarist Joe Perry. "We felt the need to still show 'em all how it was done."



39.

PEARL JAM, VS.

It's almost difficult to describe the degree of impact that the music of Pearl Jam had upon the early '90s rock scene. Angry, dissonant and angst-riddled, the songs presented by Eddie Vedder and crew came to represent the sound of Generation X, providing nothing less than a veritable soundtrack to their lives. With their 1993 release, *Vs.*, these Seattle music masters produced an album that expanded upon the artistic foundations provided by their historic debut and allowed them to further the reach and influence of their ground-breaking approach.

"By then we knew that we had an audience that was anxious to hear our material," said bassist Jeff Ament. "That seemed to inspire all of us."

38.

QUEENSRYCHE, OPERATION:MINDCRIME

Concept albums have never fared particularly well in hard rock circles. They've usually emerged as overblown, undernourished weaklings stuck amid a sea of song-driven masterworks. Such was certainly not the case with Queensryche's magnum opus *Operation: Mindcrime*, one of the strongest "concept" discs ever recorded—it holds up musically from beginning to end, though the story does get a bit muddled at some key points.

"We knew that some people thought we were insane to tackle a project as complex as *Mindcrime*," said vocalist Geoff Tate. "But right from the beginning we sensed that we were on the right track... and hopefully time has proven us right."

37.

SLAYER, REIGN IN BLOOD

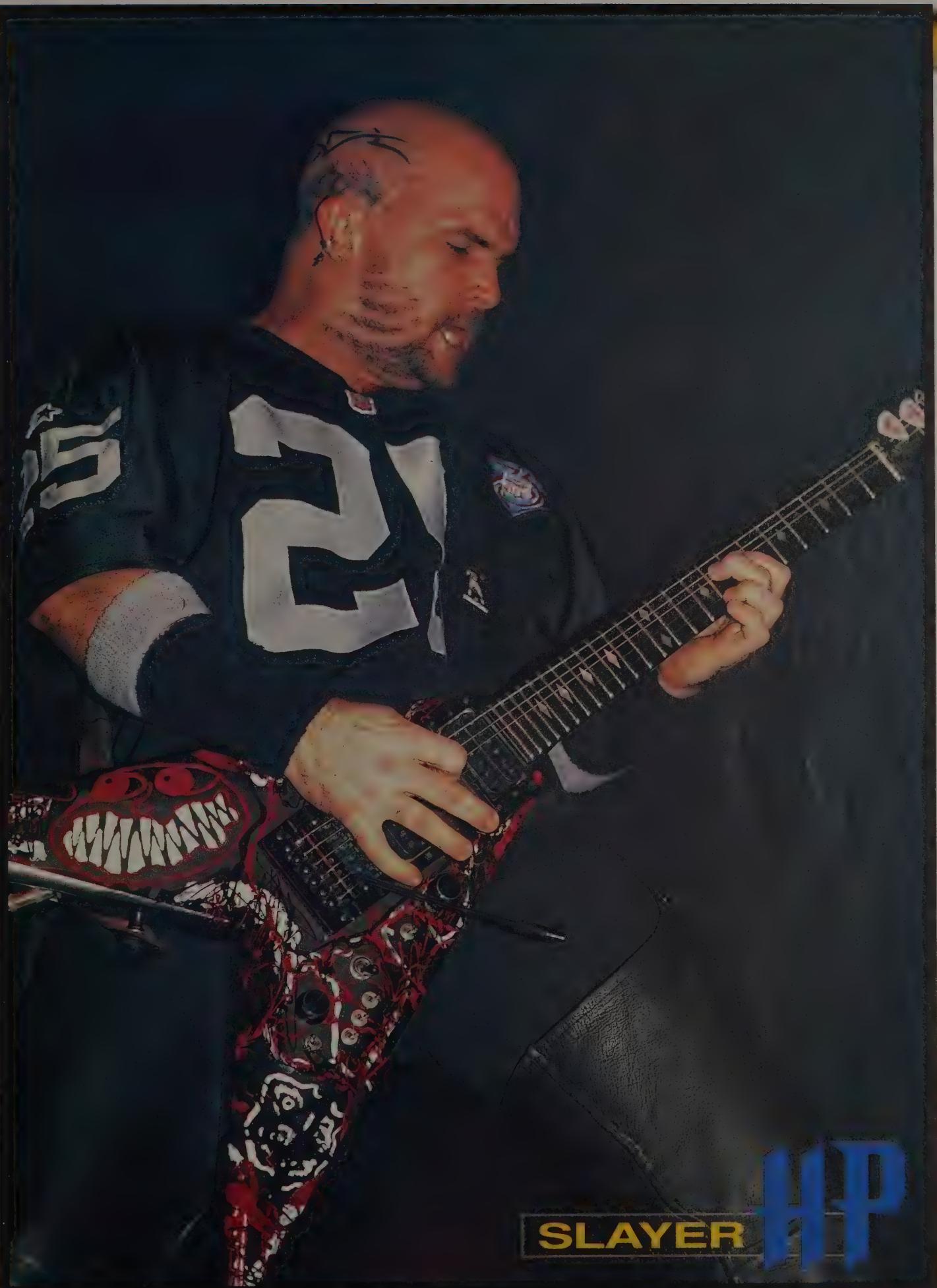
Few bands have ever been able to match the sheer sonic overkill of Slayer. Not geared for the faint-of-heart or the light-of-song, on their magnum opus, *Reign In Blood*, these L.A. headbangers presented a heavy metal sound played with a satanic intensity. Recently, the band has taken to playing this entire album on stage—complete with a fake-blood dousing during *Raining Blood*.

"It's great that a lot of fans have come to consider *Reign In Blood* our classic album," said bassist/vocalist Tom Araya. "So the chance to present it on stage in a complete form is great for them—and pretty neat for us, as well."



ALL-TIME TOP 10 GRUNGE-METAL DISCS

1. NIRVANA, NEVERMIND
2. STONE TEMPLE PILOTS, CORE
3. SOUNDGARDEN, LOUDER THAN LOVE
4. ALICE IN CHAINS, DIRT
5. MOTHER LOVE BONE, APPLE
6. PEARL JAM, TEN
7. NIRVANA, IN UTERO
8. STONE TEMPLE PILOTS, PURPLE
9. SOUNDGARDEN, SUPERUNKNOWN
10. ALICE IN CHAINS, JAR OF FLIES



SLAYER

HRP

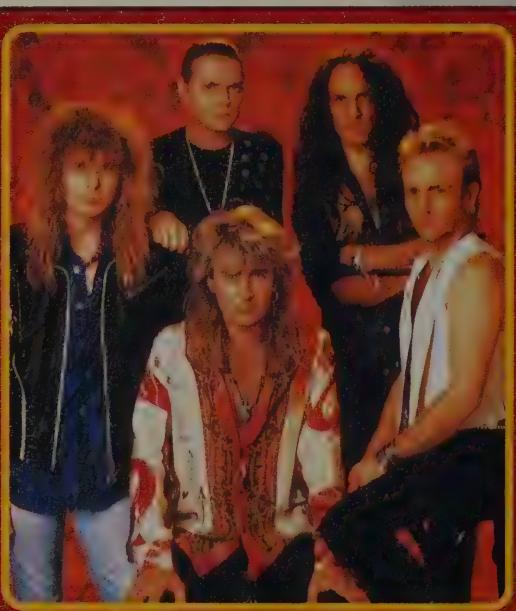
THE TOP 100 CDs IN METAL HISTORY

36.

TED NUGENT, CAT SCRATCH FEVER

Featuring the classic rock tune of the same name, *Cat Scratch Fever* remains the most successful album of Ted Nugent's long career, one that dates all the way back to 1968. All the elements of a great hard rock album are here, mind-numbing guitar work, kill-fungus-on-the-wall vocals and songs that demand maximum air guitar workouts—though we must admit that all the Nuge's riffs do begin to sound alike after a while.

"I had the basic chords for *Cat Scratch Fever* rattling around in my brain for a while," Nugent said. "So it was just a matter of taking that and making a song out of it—but it had to be a totally natural process."



35.

DEF LEPPARD, HYSTERIA

How do you follow up an album like *Pyromania* that sold over 15 million copies around the world? Well, if you're Def Leppard you produce *Hysteria*—a disc that proved to be just as successful and just as good. Initially, the album got off to a rocky start, with the first single, *Animal*, barely making a chart dent. But once rockers like *Pour Some Sugar On Me* came off this band's hit-making assembly line, sales shot through the proverbial roof.

"Once again we found ourselves working with Mutt Lange, who really put us through our paces," said vocalist Joe Elliott. "More than three years had passed since *Pyromania*, so we needed to regain a bit of our momentum."



34. JUDAS PRIEST, BRITISH STEEL

In the wake of the initial success of bands like Led Zeppelin and Black Sabbath, by the mid-'70s heavy metal needed a new face and a new direction—both came with Judas Priest and their landmark release, *British Steel*. This was metal honed to a cutting sharpness, a sound ready to rock the world. With two lead guitars leading the way, and an iron-lunged vocalist issuing the band's clarion call, Priest helped strip metal of its last vestiges of blues roots and emerge as a lean, mean rockin' machine.

"By the time we had begun work on *British Steel* we had grown to understand exactly what Priest needed to do in the studio in order to succeed," said guitarist Glenn Tipton. "There are patterns of writing and recording that develop that bring the best out of a band."

33.

KISS, LOVE GUN

Kiss, at the height of their first Costumed Crusader period in the late '70s, were unquestionably the most popular band on earth. They had TV specials, comic books, Playmate girlfriends, sold-out world tours—and an incredible album in *Love Gun*, one of the most successful discs of their long career. Ace, Peter, Gene and Paul were riding high as a band with surprising studio acumen and an unmatched skill for taking those album cuts and transforming them upon the concert stage. "We were making an album that followed both *Destroyer* and *Alive*," said guitarist Paul Stanley. "But rather than being intimidated, we welcomed the challenge. Kiss has always risen to any challenge, and making *Love Gun* a great album was one of them."



ALL-TIME TOP 10 HARDCORE DISCS

1. SICK OF IT ALL, *BLOOD SWEAT AND NO TEARS*
2. HATEBREED, *SATISFACTION IS THE DEATH OF DESIRE*
3. GORILLA BISCUITS, *START TODAY*
4. CRO-MAGS, *AGE OF QUARRELL*
5. INTO ANOTHER, *INTO ANOTHER LIFE OF AGONY*
6. RIVER RUNS RED, *SNAPCASE, PROGRESSION THROUGH UNLEARNING*
7. MINOR THREAT, *OUT OF STEP*
8. EARTH CRISIS, *FIRESTORM*
9. LEEWAY, *BORN TO EXPIRE*



KISS **HP**

THE TOP 100 CDs IN METAL HISTORY

32.

OZZY OSBOURNE, NO MORE TEARS

Like the proverbial cat with nine lives, Ozzy Osbourne has continually managed to not only survive, but prosper, in an ever-changing hard rock world. Back in 1991, at a time when some music fans were beginning to question Osbourne's continued viability, the Metal Madman returned with one of his strongest and most diverse albums. Featuring the hit *Mama, I'm Coming Home*, along with some great rockers, *No More Tears* was far from the Oz' last gasp. "I've always struggled in the studio," Ozzy said. "Writing and recording doesn't come easily to me. Some albums I've worked on for months and months; it makes me want to go back to the early days of Sabbath when we did our first album in less than two days!"



31.

AC/DC, HIGHWAY TO HELL

How quickly rock and roll fortune can change! AC/DC seemed like they were on the precipice of super stardom when they released the rock 'em sock 'em masterpiece *Highway To Hell*. Little did they know that only a few months later, their lead singer, Bon Scott, would be found dead. Still, as both Scott's final recorded work and as a tribute to rock and roll, this album stands tall. Many may argue that the title track represents the pinnacle of three-chord hard rock song craftsmanship.

"That was the best album we ever made with Bon," said guitarist Angus Young. "It's still hard for me to believe it was the last we did with him. I sometimes wonder what kind of music this band would have made if he had stayed alive."



30.

METALLICA, KILL 'EM ALL

When Metallica's *Kill 'Em All* was released in the early '80s, these Bay Area Bashers were nothing more than a mildly successful indie power rock unit. Who would have guessed that this amazing disc would help light the way for the development of the single most important American metal band of all-time? Even in retrospect this set rings so true—borrowing snippets from various slightly earlier British influences, yet emerging with a product that was totally their own.

"We were all big fans of the New Wave of British Heavy Metal that had begun around 1980," said drummer Lars Ulrich. "That had such a big impact on us. We took a lot of what we were hearing and put our own spin on it."



29.

SLIPKNOT, VOL. 3: THE SUBLIMINAL VERSES

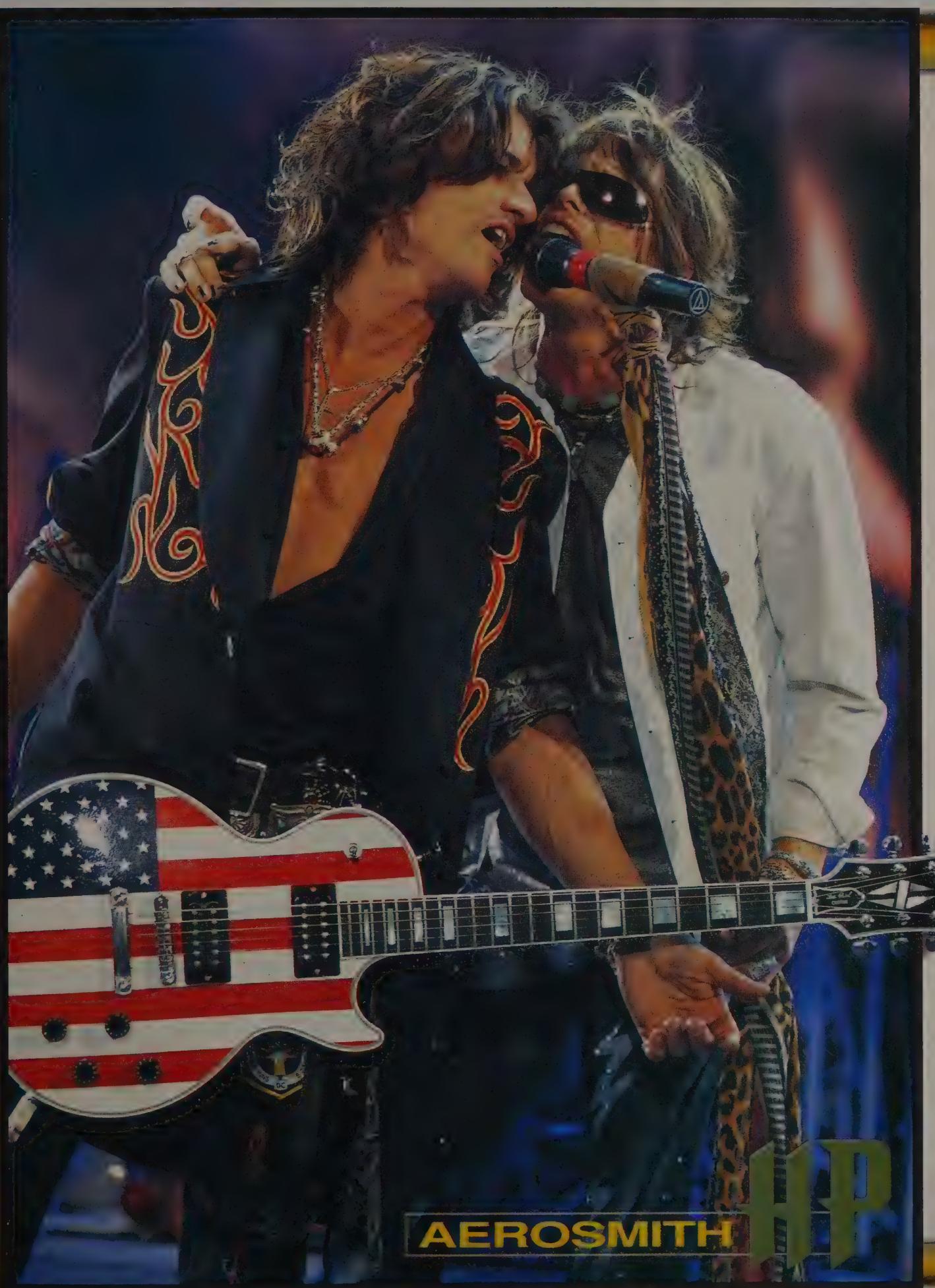
In 2004, at a time when many within the metal industry were rampantly speculating over their imminent demise, everyone's favorite masked metal miscreants, Slipknot, returned to the scene with their most powerful disc, *Vol. 3: The Subliminal Verses*. In both manner and execution this effort proved to be this Iowa-based unit's magnum opus, a harsh, powerful and at times overwhelming exploration into The Knot's bizarre "hive" mentality.

"We wanted to push the limits, not just of rock music, but of ourselves," said vocalist Corey Taylor. "There was a lot going on in and around the band while we made this album, and we let it all fuel the music."



ALL-TIME TOP 10 BLACK METAL ALBUMS

1. CRADLE OF FILTH, *MIDIAN*
2. DIMMU BORGIR, *DEATH CULT ARMAGEDDON*
3. EMPEROR, *ANTHEMS TO THE WELKEN AT DUSK*
4. DARKTHRONE, *TRANSYLVANIAN HUNGER*
5. VENOM, *BLACK METAL*
6. BATHORY, *BATHORY*
7. KING DIAMOND, *ABIGAIL*
8. CRADLE OF FILTH, *PRINCIPLE OF EVIL MADE FLESH*
9. MAYHEM, *DEATHCRUSH*
10. SATIRICON, *REBEL EXTRAVAGANZA*



AEROSMITH

THE TOP 100 CDs IN METAL HISTORY

24.

IRON MAIDEN, POWERSLAVE

Iron Maiden's strength always rested in their ability to mix accessible yet heavy rock tunes with powerful, lengthy, complex metal epics. Never was that multi-faceted talent better put to use than on **PowerSlave**, where the catchy *2 Minutes To Midnight* was offset by the epic *Rule Of The Ancient Mariner*. With Bruce Dickinson's growling vocals leading the way, here the Maiden Metal Machine took a giant step towards assuring their rightful place in the metal hierarchy.

"Some people might look at **PowerSlave** as one of our most diverse albums," Dickinson said. "A lot of that was due to the fact that everyone in the band was getting more involved in the writing. Steve (Harris) was still doing most of the work, but we were all beginning to contribute much more."

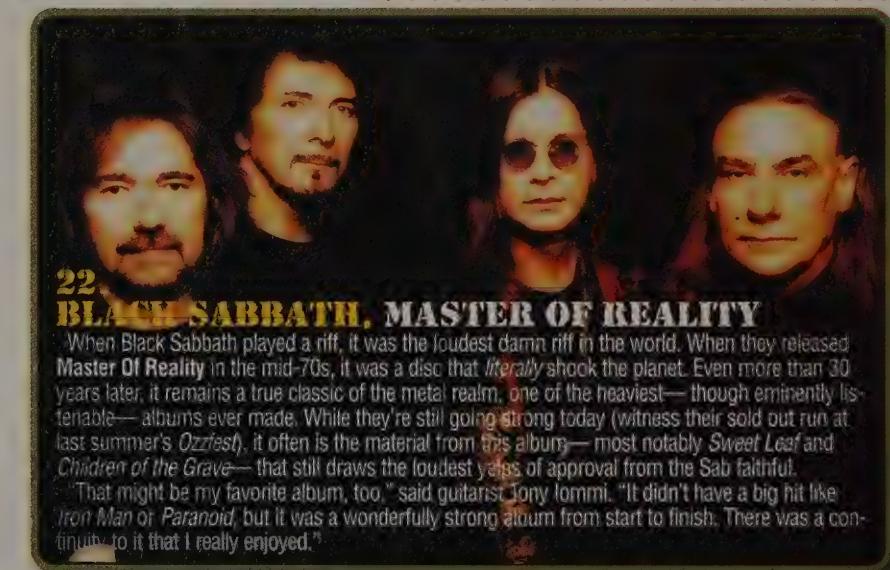


23.

BON JOVI, SLIPPERY WHEN WET

There have always been those who swear by Jon Bon Jovi... and those that swear at him. Either way, there's no denying the fact that if there is one album that captured the style and spirit of mid-'80s "hair power" hard rock, **Slippery When Wet** was it. From first track to last, this is a great disc filled with instantly memorable songs played with pride, passion and surprising power. While it is no more "metal" than your mother's favorite nightie, the album served as an important link between those who loved their pop, and those who truly wanted to rock.

"What a lot of people don't realize is that we had a lot of pressure on us as a band when we made **Slippery When Wet**," Bon Jovi said. "Our previous album hadn't sold very well, and there was even some talk of the label dropping us if this one didn't sell. I think everyone's happy that things turned out the way they did."



22.

BLACK SABBATH, MASTER OF REALITY

When Black Sabbath played a riff, it was the loudest damn riff in the world. When they released **Master Of Reality** in the mid-70s, it was a disc that literally shook the planet. Even more than 30 years later, it remains a true classic of the metal realm, one of the heaviest—though eminently listenable—albums ever made. While they're still going strong today (witness their sold out run at last summer's Ozzfest), it often is the material from this album—most notably *Sweet Leaf* and *Children of the Grave*—that still draws the loudest yells of approval from the Sab faithful.

"That might be my favorite album, too," said guitarist Tony Iommi. "It didn't have a big hit like *Iron Man* or *Paranoid*, but it was a wonderfully strong album from start to finish. There was a continuity to it that I really enjoyed."

21.

DEF LEPPARD, PYROMANIA

Like the old joke about flies and dog droppings, can 20 million fans be wrong? Yup. 20 million copies of **Pyromania** have been sold around the world, making it one of the most successful albums of all time. But that's only part of the story. It's been so successful for a good reason—each and every song on this disc is a killer! With hooks strong enough to land a whale and riffs heavy enough to bludgeon that beast to death, the Leps achieved the perfect balance between pop posturing and metal mania to satisfy the "heavy" cravings of everyone.

"That album certainly didn't come together easily," said vocalist Joe Elliott. "we were working with Mutt (Lange), and he is such a perfectionist. There were times when we thought we'd never get it done, but as we look back we realize that Mutt was right."

ALL-TIME TOP 10 ALBUMS WITH "HELL" IN THE TITLE

1. HIGHWAY TO HELL, AC/DC
2. HEAVEN AND HELL, BLACK SABBATH
3. HELL AWAITS, SLAYER
4. HELL BENT FOR LEATHER, JUDAS PRIEST
5. HOTTER THAN HELL, KISS
6. SEE YOU IN HELL, GRIM REAPER
7. HELLUVA BAND, ANGEL
8. COWBOYS FROM HELL, PANTERA
9. ALL HELL'S BREAKING LOOSE, WOLFSBANE
10. TO HELL WITH THE DEVIL, STRYPER

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Rocks!

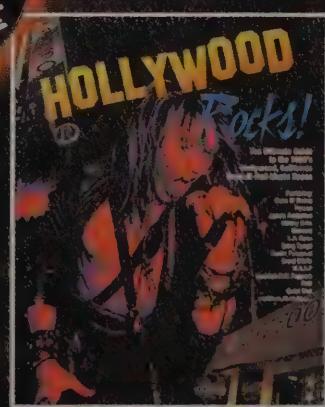


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THE TOP 100 CDs IN METAL HISTORY

20.

KORN, KORN

Once every decade a band comes along that boldly rewrites the musical history books and places their indelible stamp on their era. That's been Korn's calling card ever since their self-titled debut disc emerged in 1994. Hard, funky and in-your-face, this Bakersfield-based unit's bold amalgam of metal and funk elements have made them one of the most successful and important bands of their time. This quintet was rewarded with platinum sales for their incredible debut effort, a disc that forever placed Korn in the hard rock pantheon.

"When we came along, a lot of people had no idea what we were doing," said vocalist Jonathan Davis. "It was still the height of the Grunge era, and every band was supposed to wear flannel shirts and sound like Nirvana. Well, we didn't, and apparently a lot of fans were happy about that."



19.

ALICE IN CHAINS, DIRT

Of all the Seattle grunge bands of the early-'90s, Alice In Chains may have been the most dramatic... and talented. This was a band that had it all—the sound, the look, the attitude. Their work on *Dirt* stands as a fitting testament to their incredible musical dexterity and imagination. By mixing powerful guitar driven tunes—featuring the voice-from-hell singing of the late Layne Staley—with shockingly beautiful acoustic interludes, AIC proved themselves to be a band of incredible diversity and incredible talent.

"Working with Layne was always a fascinating experience," said guitarist Jerry Cantrell. "He had such a kind heart, but depending on his physical state on any given day the songs and the lyrics could take some very dark turns. But that added so much to the band's sound, and hopefully it provided Layne with a temporary outlet for his internal pain."

17.

LED ZEPPELIN, II

Let's face it, any disc that contains the immortal *Whole Lotta Love* should rate high on any "all time" album list—and if it wasn't for this band's other incredible work, it may have ranked even higher. *Led Zeppelin II* may very well be the quintessential hard rock album, a disc filled with track after track of timeless classics created by a band that was just beginning to realize the immense talents housed within their musical collective. On any "desert island" list of must-have rock discs, this one has to be near the top.

"By this time, which was only about 18 months after we first got together, we felt good about stretching our muscles and flexing them a bit," said bassist John Paul Jones. "This is the result of four supremely confident young musicians focusing all of their energy in a single direction."



18.

METALLICA, MASTER OF PUPPETS

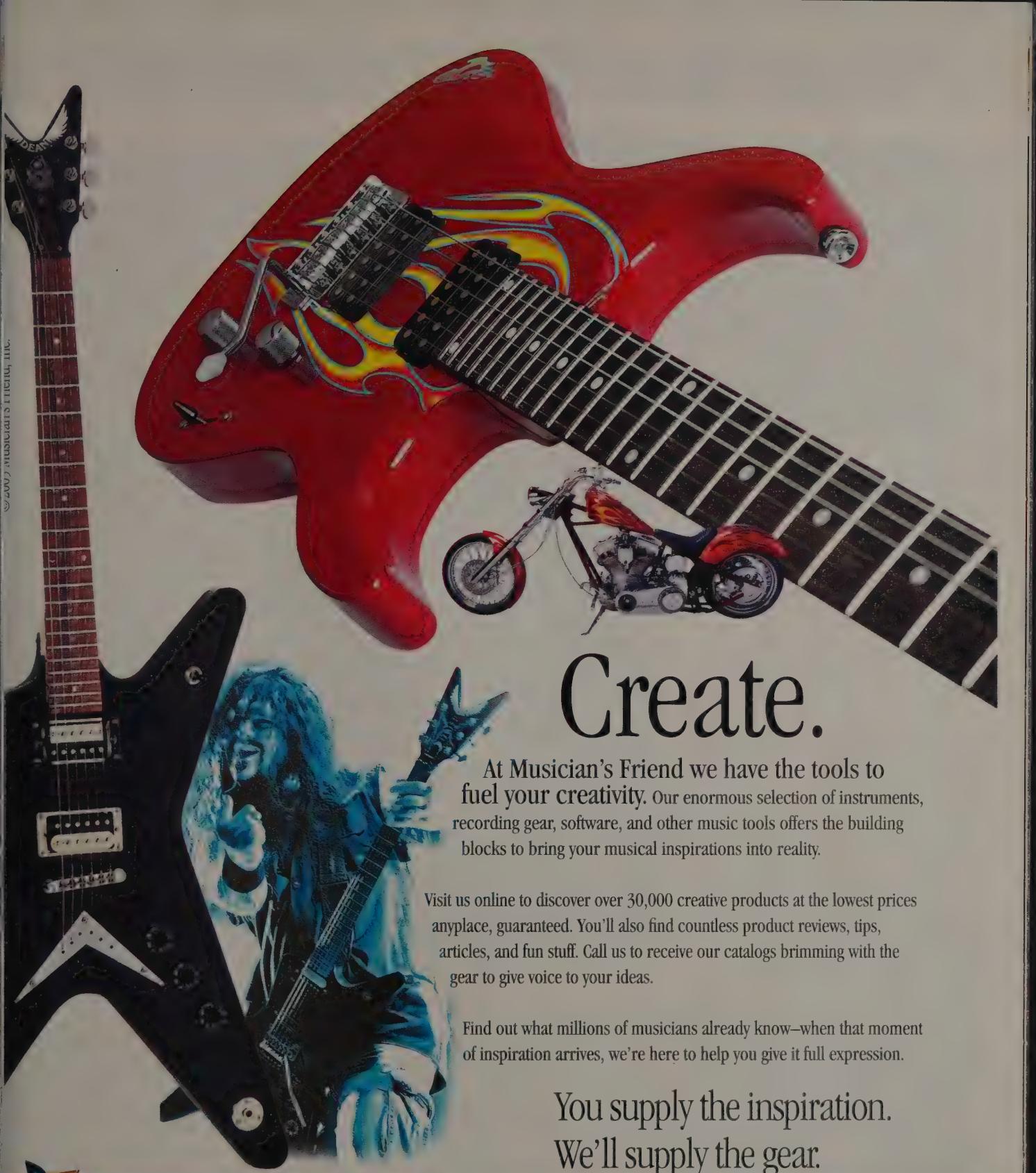
What does a band need to do to become the Biggest Of The Big? Record an album like *Master Of Puppets*, that's what. For Metallica it was the album that put them on the rock and roll map—the disc that first allowed them to break away from "cult" status and attain an international following. Prior to this, these now-legendary Bay Area Bashers were little more than an "underground" band making some major label noise. But after its release, it was clear that the Metal-men had taken the Big Step towards becoming a band for the ages.

"We were so into ourselves at that time that we weren't even aware of the kind of impact the album was having," said drummer Lars Ulrich. "We were touring, writing, recording and then going back on the road. It was a very hectic, non-stop lifestyle."



ALL-TIME TOP 10 LED ZEPPELIN- ASSOCIATED DISCS

1. ROBERT PLANT, *THE PRINCIPLE OF MOMENTS*
2. PAGE/PLANT, *WALKING INTO CLARKSDALE*
3. ROBERT PLANT, *NOW AND ZEN*
4. PAGE/PLANT, *NO QUARTER*
5. JIMMY PAGE, *OUTRIDER*
6. JOHN PAUL JONES, *SCREAM FOR HELP* (SOUNDTRACK)
7. JIMMY PAGE, *DEATH WISH II* (SOUNDTRACK)
8. ROBERT PLANT, *PICTURES AT ELEVEN*
9. COVERDALE/PAGE, *COVERDALE/PAGE*
10. JASON BONHAM, *THE DISREGARD OF TIMEKEEPING*



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THE TOP 100 CDs IN METAL HISTORY

16. KISS, DESTROYER

There's no question that Kiss have been subjected to more than their fair share of abuse over the years from those who've questioned their credibility, their talent and their motivation. But ask any rock musician worth his weight in guitar picks, and odds are that he owns—or at least owned—a well-worn copy of Kiss' seminal studio disc, **Destroyer**. This release helped shape the look, sound and style of the rock empire as few other albums have ever done, and it proved that underneath all the



outrageous costumes and horrific facial paint lurked the heart of a true rock and roll machine. 30 years after its release, it remains a seminal heavy metal experience.

"By the time we began work on **Destroyer** we had grown comfortable and confident in the recording studio," said guitarist/vocalist Paul Stanley. "We also had a bit more of a budget to play with after making our first few albums really inexpensively. I think all of those ingredients came together to make an amazing album."

15. DEEP PURPLE, MACHINE HEAD

Until Deep Purple came along, heavy metal was viewed as the bane of Top 40 radio. But with one stroke of Ritchie Blackmore's magical guitar, out popped *Smoke On The Water*, the tune that introduced hard rock to a generation of radio listeners and made **Machine Head** one of the most successful albums of 1973. Now, more than 30 years later, the *Smoke* riff has become recognized as one of the best in rock history, though it has unfortunately served to overshadow the other excellent tunes that dot this collection.

"I never particularly enjoyed playing *Smoke On The Water*," Blackmore said. "But, as it happened, it was one of the few guitar solos that I actually remembered from the albums. Most of the others merely served as a point for jamming on stage."



14. SOUNDGARDEN, SUPERUNKNOWN

Prior to their untimely demise in 1997, Soundgarden made a career out of pushing the rock form to new creative heights, and on their magnum opus, **Superunknown**, they opened doors to entirely new musical frontiers. Chris Cornell's incredible voice continually cut through the group's intense instrumental barrage like the proverbial hot-knife-through-butter, while the often overlooked guitar work of Kim Thayil provided the band with its metallic backbone. Perhaps the band that best served as a link between the superficially divergent worlds of metal and grunge, on this disc these Seattle rockers came close to perfecting their unique musical formula.

"It was always strange to be lumped in with a movement as we were in Seattle at that time," said Cornell, who now fronts Audioslave. "Hopefully the differences in those bands has grown more evident over the years."



13. JUDAS PRIEST, SCREAMING FOR VENGEANCE

For many years Judas Priest lived in the impressive shadow cast by their fellow Birmingham, England, metal masters, Black Sabbath. But by the time the Priest Beast was at the very peak of their mid-'80s talents—when they unleashed **Screaming For Vengeance**—Sabbath was in a state of decline and the heavy metal world was seeking a new champion. Priest was the perfect choice. Blending just enough commercial appeal with their double-guitar aggression and unmatched vocal power, these leg-

endary British bashers produced an album for the ages, a disc filled with both bombast and accessibility that has withstood the harsh test of time to rank among the greatest metal discs of all-time.

"Each Priest album has its own inherent appeal," said vocalist Rob Halford. "Choosing among them must be like choosing among one's children. But I do understand those who favor **Screaming For Vengeance**. It has songs that we still enjoy performing on stage every night."

ALL-TIME TOP 10 MOST OVERLOOKED METAL CDs

1. SAXON, *DENIM & LEATHER*
2. HANOI ROCKS, *TWO STEPS FROM THE MOVE*
3. MANOWAR, *BATTLES HYMNS*
4. BUDGIE, *IN FOR THE KILL*
5. MORE, *BLOOD & THUNDER*
6. SAVATAGE, *HALL OF THE MOUNTAIN KING*
7. WAYSTED, *THE GOOD THE BAD THE WASTED*
8. BADLANDS, *BADLANDS*
9. STARZ, *STARZ*
10. KING'S X, *OUT OF THE SILENT PLANET*



JUDAS PRIEST **HP**

THE TOP 100 CDs IN METAL HISTORY



12. LED ZEPPELIN, LED ZEPPELIN

Believe it or not, when **Led Zeppelin** was first released in 1969 critics absolutely *hated* it, believing it was little more than warmed over, somewhat soulless, over-amplified blues. Fact is, in many regards it was exactly that. But what those nay-sayers failed to realize was that while borrowing heavily from basic blues structures and concepts and then blasting them past the point of immediate recognition, Jimmy Page, Robert Plant and the boys had created an entirely new form—a thing called heavy metal. Indeed, this disc in both manner and execution stands at the very corner stone of the entire heavy metal movement.

"In the early days of Zeppelin, we were so busy playing live that we didn't really allow that much time for proper songwriting," said bassist John Paul Jones. "Of course, that was to dramatically change on the later albums, but early on, we grasped at whatever snippets crossed our path and then took it from there."



11. MOTLEY CRUE, TOO FAST TO FOR LOVE

While their rep has been somewhat tarnished over the ensuing years (mostly due to their high-profile off-stage antics) we should all remember that Motley Crue hit the rock world like a breath of fresh air in 1982 with an image and attitude that gave the music world a much-needed kick in the ass. On their major label debut, *Too Fast For Love*, Nikki, Vince, Tommy and Mick mixed punk aggression with metal licks to emerge with a unique—and very successful—hybrid. Without this album, or the band's high-

stylin' image, it's unlikely that the now-infamous West Coast Metal Movement of the mid-'80s would ever have grown to the prodigious proportions it enjoyed.

"We were a bunch of guys who lived on the streets and we brought that perspective to our music," Sixx said. "We lived the lifestyle we wrote about, so it was real and it was believable."



10. VAN HALEN, VAN HALEN

As soon as the world caught wind of Eddie Van Halen's historic guitar work on *Eruption*, they knew rock music would never be the same again. That was the kind of impact that Van Halen's self-titled debut disc had upon the American hard rock masses. With David Lee Roth's buffalo-bellow vocals and party-time vibe perfectly offsetting Eddie's technical brilliance, the VH rock and roll machine was an instant smash. Quite simply, this is the album that brought American hard rock into the modern age, and 25 years after its release it still sounds as vibrant as ever.

"You never really know what you've got until everyone else gets to hear it and react to it," Eddie VH said. "We felt we had something special going on judging by the reactions we were getting in clubs. But until we made the album, we didn't realize how different we actually sounded."

9. OZZY OSBOURNE, BLIZZARD OF OZZ

When Ozzy left Black Sabbath in 1979 most rock pundits figured he was destined for a life of obscurity—if not a stint in some insane asylum... or, even worse, jail! What a surprise then, when he reemerged with a band and an album, *Blizzard Of Ozz* (featuring the stellar guitar work of the late Randy Rhoads), that took him to the very apex of metal mayhem... and metal success. Indeed, in the wake of this album's ascension, Ozzy's bat-biting, Alamo-pissing exploits allowed him to become the poster boy for metal mayhem—a position this Prince of Darkness still holds 25 years later!

"At first, I couldn't even get a label to release that album," Ozzy recalled. "I remember Sharon sending out letters to anyone she could think of at the labels or in the media asking for their help. All we wanted was a chance."



ALL-TIME TOP 10 NON-OZZY SABBATH CDs

1. MOB RULES
2. HEAVEN & HELL
3. SEVENTH STAR
4. CROSS PURPOSES
5. DEHUMANIZER
6. BORN AGAIN
7. THE ETERNAL IDOL
8. LIVE EVIL
9. TYR
10. HEADLESS CROSS



LED ZEPPELIN

HP

IN METAL HISTORY



6. BLACK SABBATH, PARANOI

In spirit, Black Sabbath was, is and will always be the ultimate metal band, and nowhere was that spirit more evident than on **Paranoid**, the near-perfect melding of brain-warping riffs and mind-melting vocals. Up until this point, the Sabs had been viewed by many within the music world as little more than rock parasites—a band of minimal skill that had leached ideas from the likes of Zeppelin and reduced them to a level of brain-numbing simplicity. But here the true brilliance of Tony Iommi's guitar power and Ozzy Osbourne's nasal drone became evident in all its slightly demented glory. Put this on loud and watch your pet hamster die.

"We never really listened to the critics," Iommi said. "They weren't supposed to understand what we were doing. In fact, when we started to get a few favorable reviews with **Paranoid** it really concerned us. We felt like perhaps we had done something wrong."



5. AC/DC, BACK IN BLACK

Following the death of vocalist Bon Scott, many wondered if AC/DC would—or could—carry on. That question was loudly and proudly answered with **Back In Black**, a disc that both paid homage to Scott and celebrated the timeless power of rock and roll. It still ranks as one of the biggest selling hard rock albums of all time (with over 15 million copies sold around the world), and with good reason; contained within the awesome grooves of such tracks as *You Shook Me All Night Long* and *Hells Bells* is the essence of hard rock majesty boiled down to its most basic and primal elements—loud guitars, from-the-gizzard vocals and songs that stick to your ribs like week-old fluffer-nutters. "We were still mourning the loss of Bon when we went to make that album," said guitarist Angus Young. "We didn't know if we could even make it through the entire recording process, let alone make a great album. But as we went along, we realized that the power of AC/DC was still there—almost as if Bon was reaching down and turning up the energy himself."

7. AEROSMITH, ROCKS

Aerosmith grew up absorbing the classic rock styles of everyone from the Yardbirds to the Stones. They showcased those roots—filtered with their own unique musical twists and turns—on their fourth album, **Rocks**, which still stands as one of the group's ultimate efforts. By this time, the then Toxic Twins pairing of vocalist Steven Tyler and guitarist Joe Perry was solidified as America's answer to Jagger and Richards, and while the wheels would temporarily come off the Aero express just a few years later, this disc still stands as a definitive career high point.

"I still have fans come up to me saying how much **Rocks** meant to them," Perry said. "I love it when they tell me how when they were kids they'd day dream in chemistry class about which side of the album they were gonna play first when they got home after school."

ALL-TIME TOP 10 LIVE ALBUMS

1. KISS, *ALIVE*
2. WHO, *LIVE AT LEEDS*
3. METALLICA, *S&M*
4. HUMBLE PIE, *ROCKIN' THE FILLMORE*
5. JUDAS PRIEST, *UNLEASHED IN THE EAST*
6. TED NUGENT, *INTENSITIES IN TEN CITIES*
7. JIMI HENDRIX, *HENDRIX IN THE WEST*
8. DEEP PURPLE, *MADE IN JAPAN*
9. LED ZEPPELIN, *HOW THE WEST WAS WON*
10. AC/DC, *LIVE*



AC/DC

HIGHWAY TO HELL

THE TOP 100 CDs IN METAL HISTORY



4. KISS, *ALIVE*

In the late '70s, "live" albums were all the rage in the rock and roll world. Not only were they fairly inexpensive to make, they allowed a band to stay on tour and out of the recording studio for another few months. But despite such notions, nobody before or since has utilized the live disc form with more skill than those four Costumed Crusaders better known as Kiss. On *Alive*, they gave fans everywhere a taste of the metal musical magic that lay at the heart of their then-still-burgeoning appeal. Recorded in Detroit's Cobo Arena, this two-disc set (which has long been rumored to be heavily overdubbed with studio "fixes") managed to somehow convey all the excitement of Kiss' fire-breathing, blood-spouting on-stage insanity by capturing a band at the very peak of their on-stage excess.

"Since we're such a visual band, a lot of people told us that a live album would almost be a disservice to Kiss," said guitarist Paul Stanley. "But we knew that the songs, the energy, the sheer emotion of our shows would be enough to make it work. Anyway, the fans had their own images that ran through their heads while they listened to this album."



LED ZEPPELIN, *IV*

Many bands have tried to match the magical mix of mysticism and metal that characterized Led Zeppelin at their best—and none other than the Mighty Zep themselves have come close to accomplishing that noble task. On their legendary fourth disc, (the one with the Celtic runes on the cover), they created a dizzying array of great musical moments, including that song for the ages, *Stairway To Heaven*. The incredible, often awe-inspiring blend of acoustic tenderness and metallic fury that characterized Zeppelin's efforts throughout this stellar collection has withstood the test of time, cementing this band—and this album—among the best of all-time.

"I am so frequently asked if I knew we were creating something special at that time," said guitarist Jimmy Page. "The answer is unequivocally, 'yes.' When we went into the studio and were all focused on the musical task at hand, the results were often magical, and rarely did it happen with more consistency than on that album."



2.

GUNS N' ROSES, *APPETITE FOR DESTRUCTION*

Loud, fast and furious, from the moment of their inception in the late '80s Guns 'N' Roses was like a run-away freight train rolling through town at too fast a speed—a wreck was inevitable, but what a glorious wreck it would be! Like a rabid pit bull, this West Coast quintet snarled their way onto the rock scene with *Appetite For Destruction*, one of the most engrossing debut albums of all time. From the raw power of *Welcome To The Jungle* to the surprisingly sweet sentiments expressed throughout *Sweet Child O' Mine*, this is an essential "must have" for any hard rock collection. While the often surly, unpredictable personality of vocalist Axl Rose occasionally cast a distasteful pallor on some of G 'N R's rock and roll legacy, with the passing of more than a decade since this disc first appeared, its lasting brilliance can now be fully appreciated.

"We didn't think about what we were doing that closely," said guitarist Slash. "We just went in and did it. We liked to play live in the studio, laying down the track together from start to finish. If somebody messed up, we didn't stop the tape... we just all started from the beginning. That's what made *Appetite* so special."



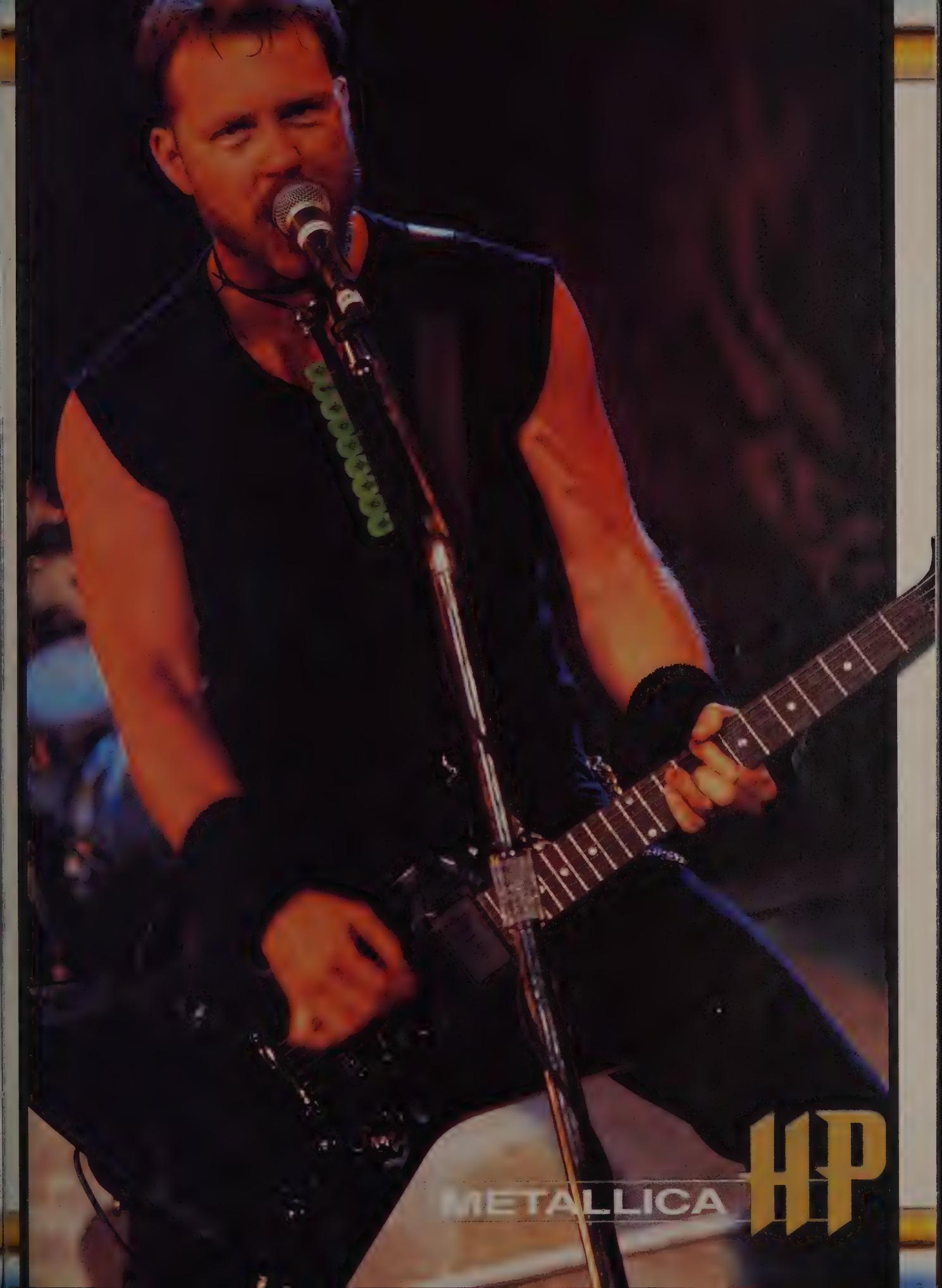
METALLICA, *METALLICA*

From the moment *Enter Sandman* kicks into high gear, there's little doubt that this is an *incredible* album. And it never stops... *Sad But True*. *Wherever I May Roam*. *Nothing Else Matters*. What more could any true-blue rock and roll fan want? While at the time of this disc's release some long-time Metallifans derided the band for going "too commercial" on their legendary "Black Album" in many ways this disc helped create—and also remains—the foundation of the Metallica legacy. The simple fact is that if you don't love this album, you don't love heavy metal!

"We knew what we were doing when we went into the studio to make *Metallica*," said drummer Lars Ulrich. "It wasn't an accident that we ended up with a lot of songs that remain the staples of our live set. Some say it was a little more commercial than what we had done before, but it was all still very true to what we always tried to be as a band."

ALL-TIME TOP 10 BEST SELLING METAL ALBUMS

1. AC/DC, *BACK IN BLACK*
2. DEF LEPPARD, *PYROMANIA*
3. METALLICA, *METALLICA*
4. LED ZEPPELIN, *IV*
5. GUNS N' ROSES, *APPETITE FOR DESTRUCTION*
6. AEROSMITH, *ROCKS*
7. VAN HALEN, *VAN HALEN*
8. BON JOVI, *SLIPPERY WHEN WET*
9. WHITESNAKE, *WHITESNAKE*
10. PEARL JAM, *TEN*



METALLICA

HP

FROM THE HP VAULT

Each month we bring you an incredible feature direct from the voluminous **Hit Parader** vault—an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous—and in some cases, infamous—stars. So direct from our May, 1995 issue is this "vintage" interview with the inimitable Green Day.

It's time for Green Day to face the toughest question in the books: What do you do for an encore? After seeing their major label debut, *Dookie*, sell over four million copies while emerging as the single most talked-about album of the year, these Northern California proto-punks now confront the near-impossible challenge of creating another album that manages to live up to all the hype and expectations generated by their surprise initial success. Yet, if any band in the rock world can stand up to the pressures inherent with such a situation it's Green Day, a group that seems designed expressly to spit in the face of tradition and laugh at even the notion of creative problems. For vocalist/guitarist Billie Joe, bassist Mike Dirnt and drummer Tre Cool, the music they make is merely a release, an explosion of pulsating rhythms and jack-hammer riffs overlaid with lyrics that cut to the heart of every-day life. Sometimes it seems that you could just throw these guys in a recording studio with a few beers and a reel of tape, and an hour or two later they'd emerge with big smiles on the faces and a new album in the can.

"I don't think any of us know exactly where the music is going to go on the next

album," Billie Joe said. "But maybe the most important thing is that we're real comfortable with who we are and with what we do. We're not trying to say anything very important or make music that'll be remembered a hundred years from now. We just want to have a good time, make some good music and see what happens. But we do take what we do seriously. We're going to work hard to make sure the songs in the future are very good. More than that, it's beyond our control. We just make the music we like and hope it grabs people."

If ever there was a band that came out of nowhere to grab the rock world by the scrotum it's Green Day. After all, here's a band that released two previous indie albums (*Kerplunk* and *39 Smooth*) that sold a grand total of 5,000 copies prior to the major label success of *Dookie*. While millions of fans around the world now claim that they were among the few who knew this power-trio-from-hell was destined for greatness, the fact is that virtually nobody had a clue that Billie Joe and the boys were about to lead a punk renaissance that would end up taking the form to commercial heights it hadn't enjoyed in 15 years. With other groups ranging from the Offspring to Bad Religion jumping on the punk bandwagon that Green Day was piloting straight to the top, punk has

unquestionably become "the sound of '95"—and there's nobody else truly responsible for that other than Rodeo, California's favorite sons.

"Back home, they probably still can't believe that we're doing anything with our lives," Billie Joe said. "The people who live in Rodeo are all such hicks. There's nothing to do in that town, and nothing ever happens. We had to get out of there in order to get anything done with our music. But it's kind of funny when people think we just got together last year and recorded an album. They don't know about the years we spent playing in underground clubs in Oakland, or the years we made albums for no money. We never minded that because we were having fun. But we don't mind people knowing that Green Day existed before *Dookie*."

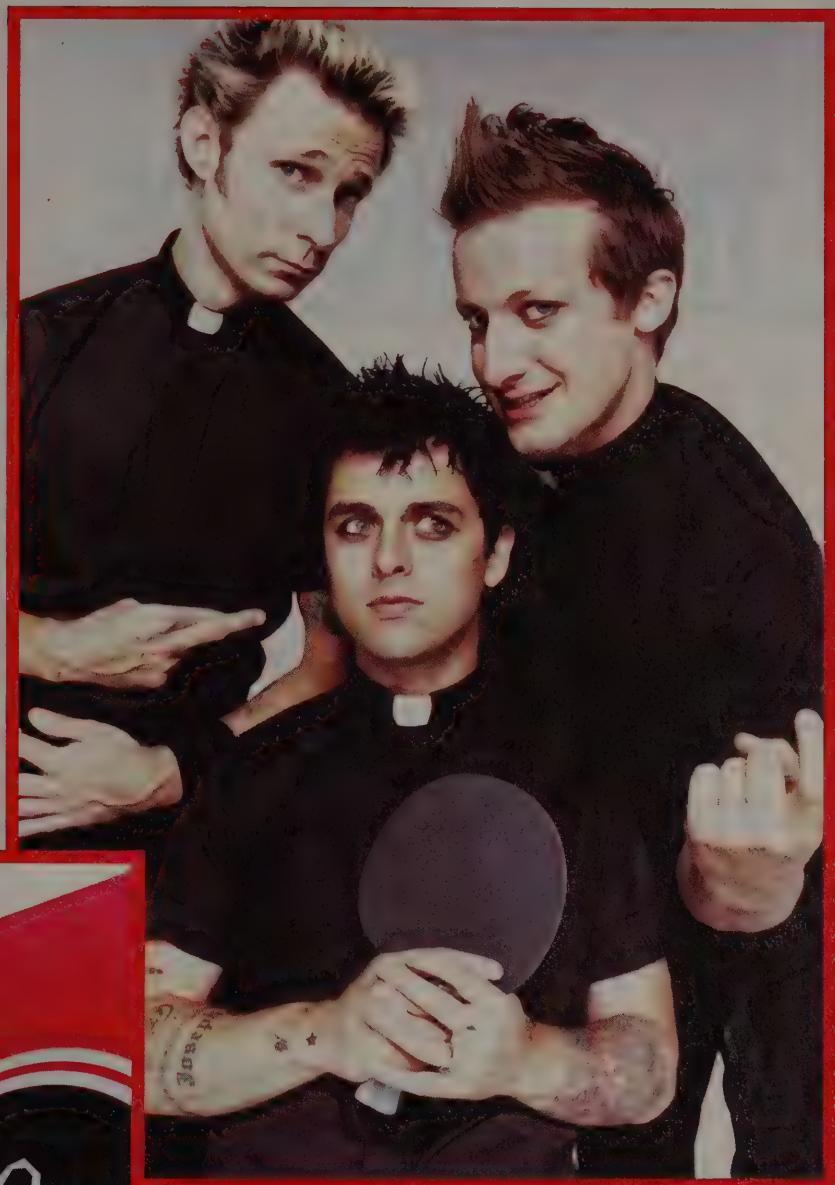
In fact, if it hadn't been for a pair of sharp ears that belonged to Rob Cavallo, a mid-level A & R guy at Warner Bros. Records, Green Day might still be slogging away in California clubs for a nightly wage of \$50 and all the beer they could drink. Thanks to Cavallo's bold steps, the band signed with the label and promptly moved into the studio—with Cavallo helming the production board. Considering that Green Day had produced each of their previous albums for



under \$1,000, the \$50,000 recording budget offered by Warners seemed like a windfall—though major bands routinely (and unnecessarily) spend \$500,000 or more on their new discs. Working at the fast, furious pace that reflected the rhythms of their songs, Green Day went in and laid down the blistering tracks of their major label debut at a near-record rate. Rather than utilizing the often-customary six month recording period favored by the likes of Metallica, Def Leppard and Guns N' Roses, three weeks after they had begun work on **Dookie**, Green Day had not only completed the recording process, but they had mixed and mastered the disc as well!

"The kind of music we make doesn't require fancy recording tricks or a great deal of time," Billie Joe explained. "The best thing I could imagine would be to go in and just lay down the album live. If there are some mistakes on it, just leave 'em. Our music isn't supposed to be perfect. Working fast lets us keep the energy level up, and the energy is a lot more important than knowing I sang in key all the time or played every note right on the guitar."

Such an attitude is indeed like a



breath of fresh air in the increasingly stuffy and predictable world of rock and roll. But one must wonder if these boys will be allowed to maintain their unique approach to life and music—or will they wind up being corrupted by the stifling forces of conformity that so often seem to control the music realm. A band must continually fight against the corporate machinery that manages the rock biz, or they run the risk of evolving into just another industry chip to be molded in order to conform to a

label's particular needs. It's happened so many times before; one can only hope that Green Day's youthful enthusiasm and musical purity will allow them to sidestep such an unsavory fate.

"There's nothing about us that's ever been contrived," Billie Joe said. "When you grow up playing our kind of music with bands that share a similar punk kind of attitude, the last thing you think about is fitting into the needs of some big record label. It's hard for us to believe that people listen to our songs and actually take what we do seriously. A year ago, even we didn't take this very seriously. And most of the time, we still don't. We're going to put our best efforts into making our next album the best it can be because we do take the songs seriously. But after that, this is all just a big laugh to all of us."

LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

THE TRACKS OF...

Singer, songwriter, Tyler Hilton can be seen each week performing his own music on the popular WB show, *One Tree Hill*.

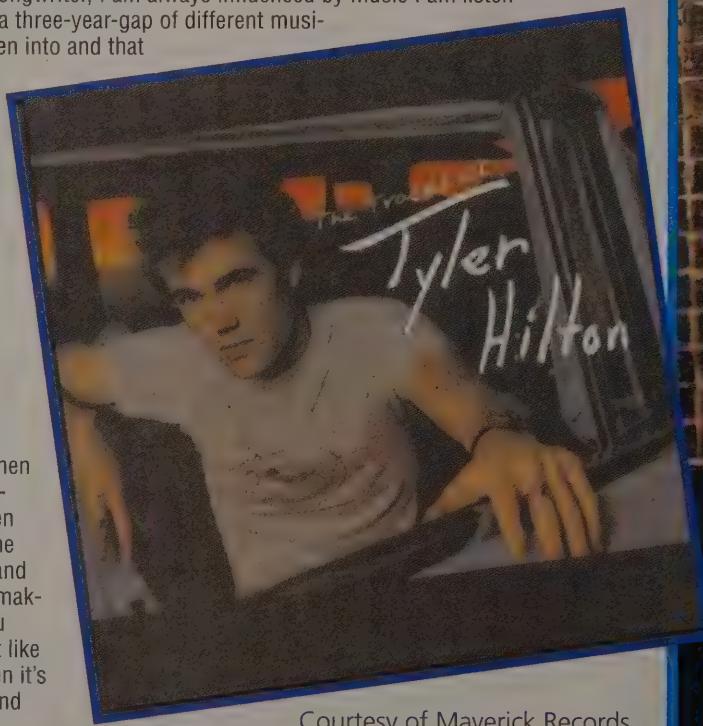
When **Lyrical Speaking** recently caught up with this gifted songsmith, who is currently promoting his latest Maverick Records release; **The Tracks of Tyler Hilton**, we couldn't resist asking him about his album, songwriting advice, and, of course, the story behind *When It Comes*.

"*When It Comes* is a song, which kind of like an introduction to myself, introduction to my set, kind of an auto-biographical type thing," explains Tyler. "I was opening up for a lot of bands when I was younger and in high school, I would play that song first, because they're probably wondering, 'who is this guy on a stool?' You know, it's a quiet little song and it started off as a quiet little ballad. You know, a sad little mope song and the more I played it the more fun it became, and then, it became more of a sunny driving song and that's the time we ended up recording it. We kind of recorded it that way. It just talks about my life and the lyrics are just meant to paint a picture of who I am. I always say by the end of that song, I hope you get a general idea of who I am," discloses Tyler.

How have you grown as an artist, Tyler? "As a songwriter, my songs reflect who I am, so I have grown as a person just naturally. The last one came out when I was 17. This one came out when I was 20. There's going to be a growth no matter what, because I have grown as a person. I think other than that—that's the only difference. As a songwriter, I am always influenced by music I am listening too, so that's a three-year-gap of different musicians, I have gotten into and that kind of stuff, but the basis is still the same. Maybe different influences here and there, but it's still all pretty routine."

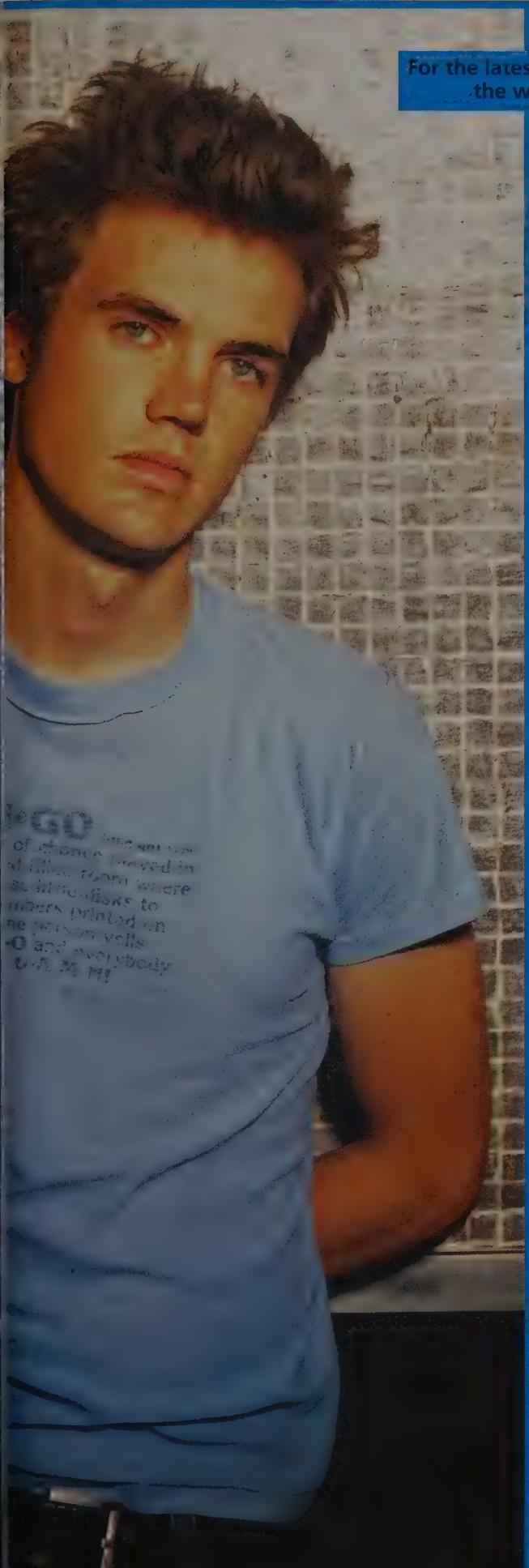
Tyler, how do you craft a story into lyrical form? "I just kind of relax. Like, listen and try to sing a song that I would like to hear, and then it just kind of happens. It's like when you don't know the words to a song and you kind of start making up words. You know first it's just like phonetics and then it's like gibberishes and

**"As a
songwriter,
my songs
reflect who
I am."**



Courtesy of Maverick Records





For the latest info on Tyler, please visit him on
the web at www.tylerhilton.com.

then it turns into words, and that's how it just kind of happens for me. It's all kind of gibberish in the song I would like to hear, and then, the words start to form, because I got an idea somewhere in there—and, usually it's something like that!"

Do you have a songwriting process, and, if so, what does it entail? "No, I don't and I try to come up with a process like that again, so I can do it more often. I can't. It just happens. When it happens at that moment, I have to grab a napkin, or paper, or a notebook, or a pen and just grab a guitar and hopefully do it really fast, so I can write something down, while I'm still inspired."

Speaking of being inspired, how do you listen for lyrics? "I don't know, I guess I'm just trained to write a song. When I can't I'm always just like that's the first thing on my mind, so when people will say things: 'that would make a good lyric. Oh, I like how that makes sense. I like how you just said that!' It may not even come to me (that phrase) until later, and, if it works out for me or not."

What comes first the lyrics or the music? "Usually the music first, and I'm kind of mumbling along to it. I kind of have this mood, which

"I just hope I'm giving everyone a good time, because in the end, I'm just an entertainer it's nice to see people come out to the shows and give it a chance."

I'm mumbling too, and then, mumble turn into something else, and then words."

Tyler, how hard is it to match the words up with the music? "It's different for every song. For *Picture Perfect* came right there. *Insomnia* right there, but for songs like *Aren't You Glad* took a long time for me. *Kiss On* took a long time, you know. It's so different. Everyone is different. But sometimes it just comes, and, sometimes it takes a long time to think up the words with the music."

What advice would you give to our readers on surviving the proverbial roller coaster ride? "I would say not worrying so much on breaking into the business, because it relies on so many other things. You know, I think a lot of people try to make happen things that are suppose to happen naturally and don't focus on the main part, which is to become a better musician. I mean, if you don't have songs written, then you have to be learning songs—other songs: blues songs, jazz songs, rock songs, and just keep learning songs and you get the idea how other songs are written and always try to write songs yourself, even if they're terrible as long as you dig them and keep performing them, you know. Focus more on the music than the performing that stuff as oppose to breaking into the business part, because if you're good, that news always travels. People love to talk about good things they found, and, you want to be that guy! 'Oh yeah, I found this guy at this club. What? You never heard of him? Oh my God!' You know what I mean. How pronominal is this person, and, if you are at all good and you work at being good, people will talk about you!"

On a personal note: "I just hope I'm giving everyone a good time, because in the end, I'm just an entertainer it's nice to see people come out to the shows and give it a chance, and, I just hope everyone is having a good time on what I'm doing."

For more information on Tyler, please visit him on the web at www.tylerhilton.com.

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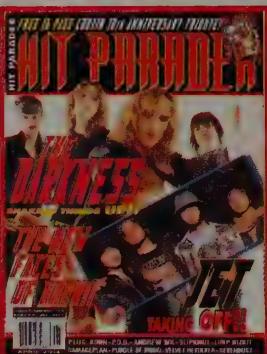
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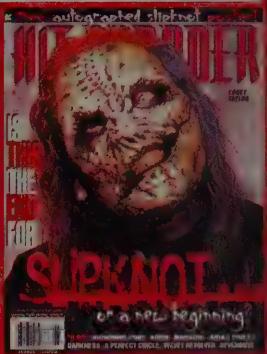
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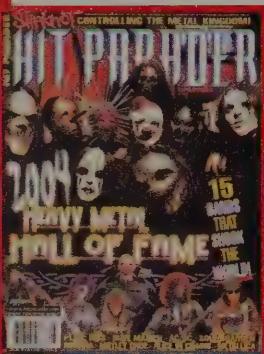
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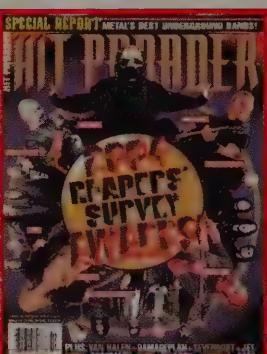
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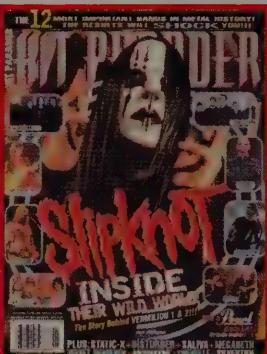
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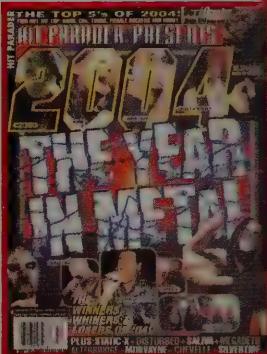
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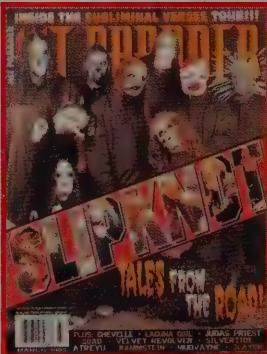
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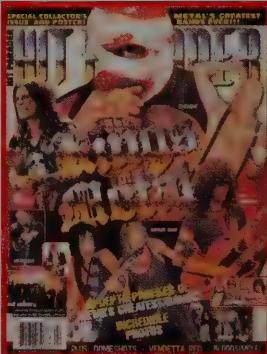
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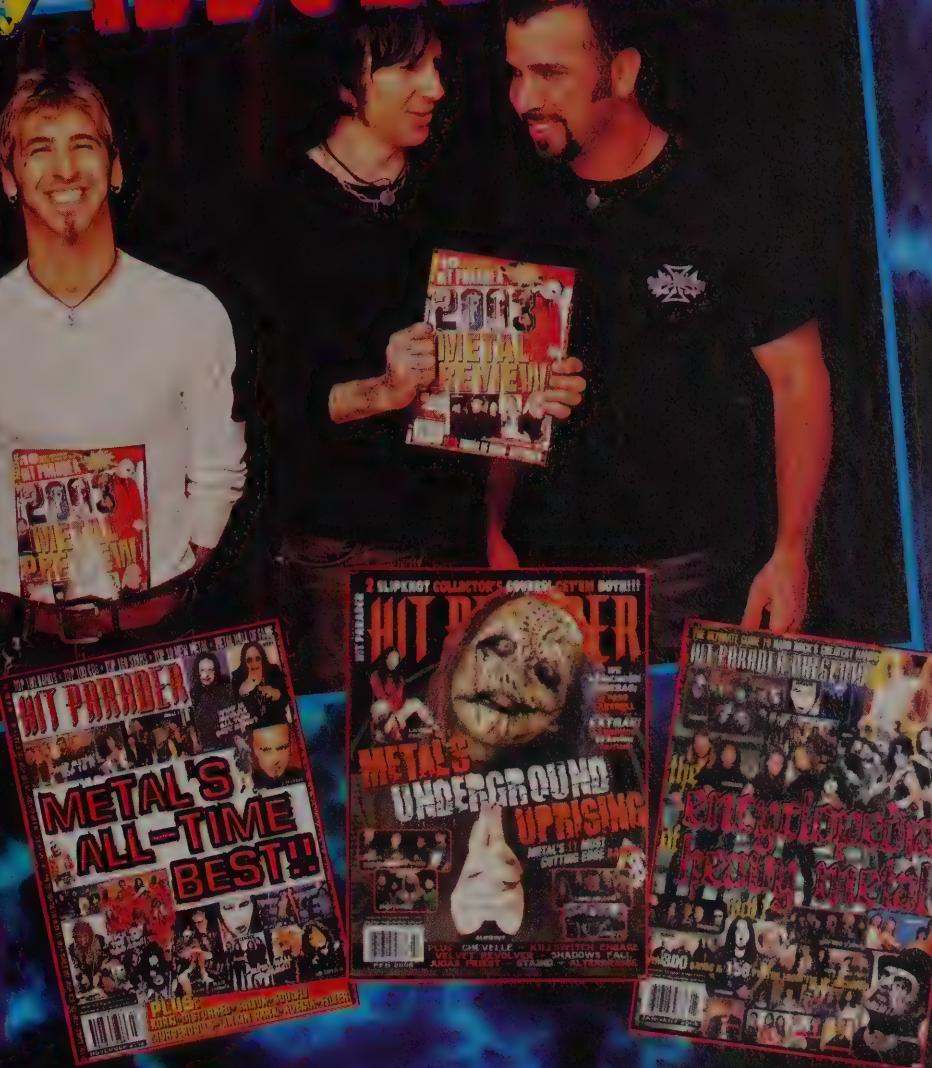
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In our never-ending quest to make HIT PARADER the best hard rock magazine in the known universe, we ever-so-politely request that you take a few minutes and fill out the following Readers' Survey questionnaire. By doing so, not only will you help us provide exactly the kind of coverage you want, you will also instantly become eligible to win free CDs, and tickets to the live shows of hard rock's biggest stars.

NAME _____	AGE _____	
ADDRESS _____		
CITY _____	STATE _____	ZIP _____
FAVORITE BAND _____		
FAVORITE NEW BAND _____		
FAVORITE ROCK PERSONALITY _____		
BEST LIVE ACT _____		
BEST TOUR _____		
FAVORITE CD _____		
FAVORITE VIDEO _____		
FAVORITE SONG _____		
BAND MOST LIKELY TO SUCCEED _____		
MOST OUTRAGEOUS BAND _____		
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20753 PERCOCET-PEACE-

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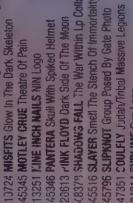
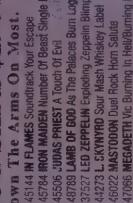
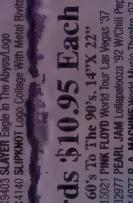
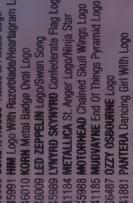
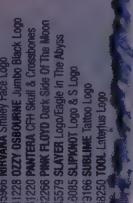
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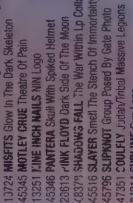
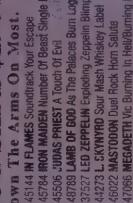
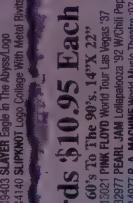
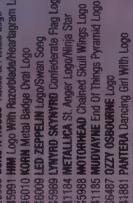
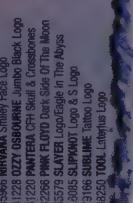
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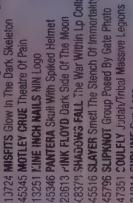
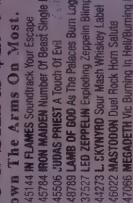
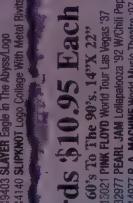
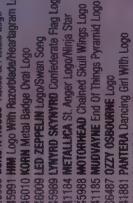
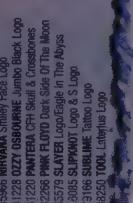
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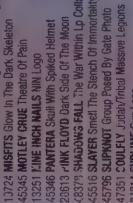
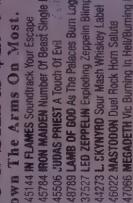
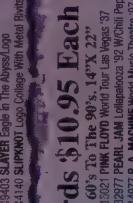
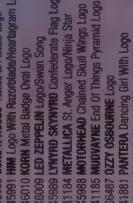
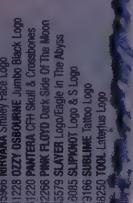
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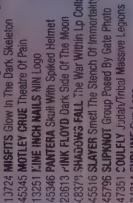
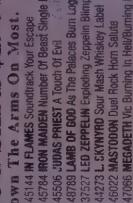
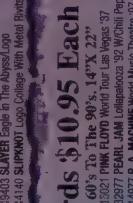
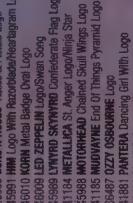
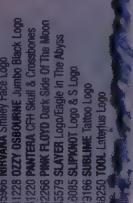
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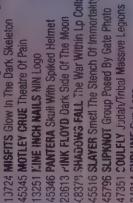
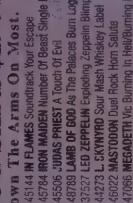
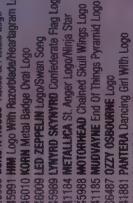
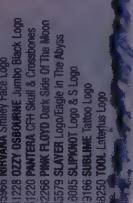
Chokers & Silver Rings \$14

Enamel Filled Chokers On Ball Chain & Silver Rings



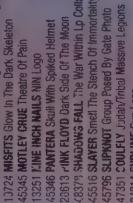
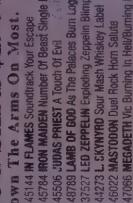
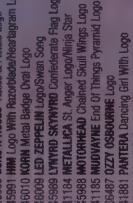
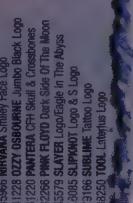
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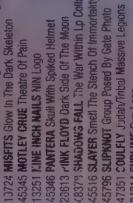
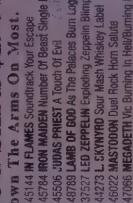
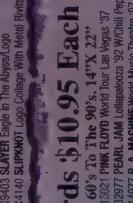
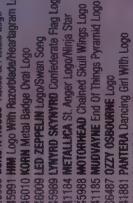
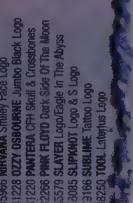
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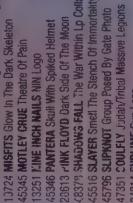
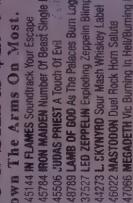
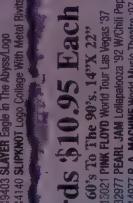
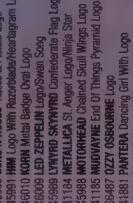
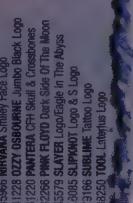
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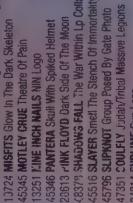
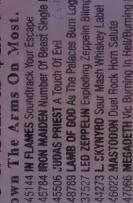
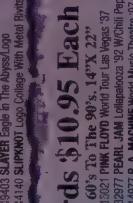
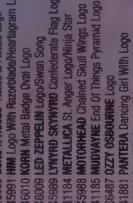
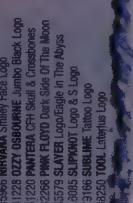
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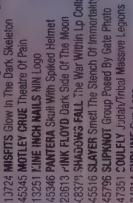
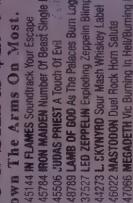
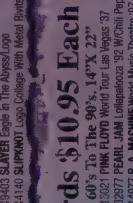
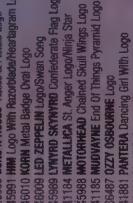
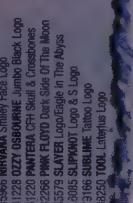


Silver Ring Pick Necklaces \$13

Enamel Filled On A #10 3/4 Inch Chain 20 Inches Long

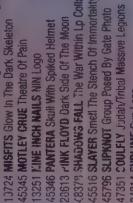
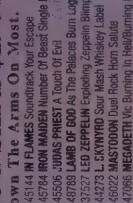
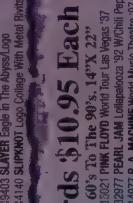
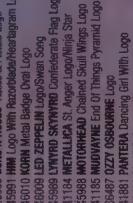
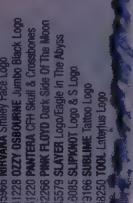


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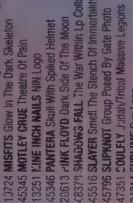
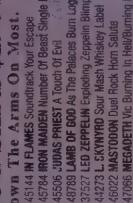
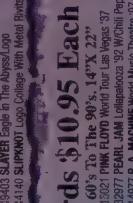
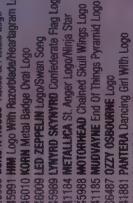
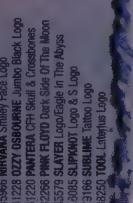
Great Value Rock Lighters \$10

"Zippo Style" Rock Lighters With Silk screened Designs
Lighters Are Wind Resistant And Refillable.



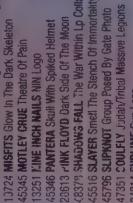
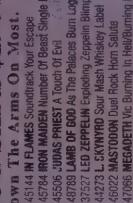
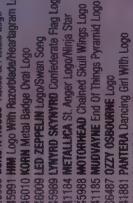
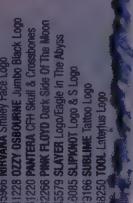
Great Value Rock Lighters \$10

"Zippo Style" Rock Lighters With Silk screened Designs
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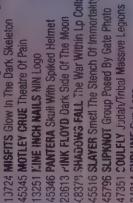
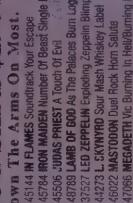
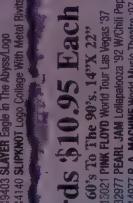
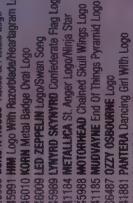
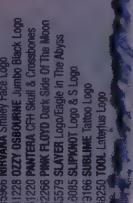
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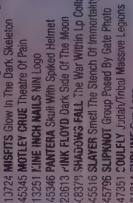
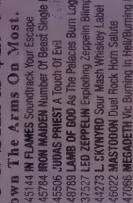
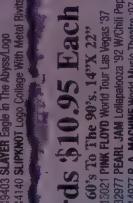
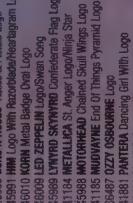
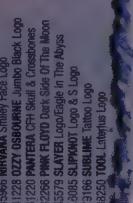
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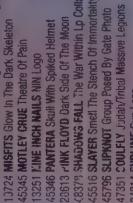
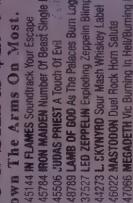
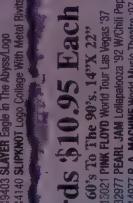
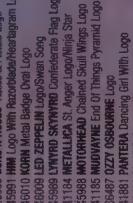
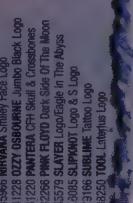
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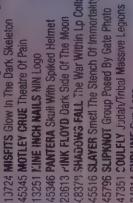
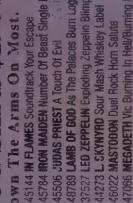
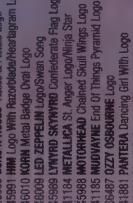
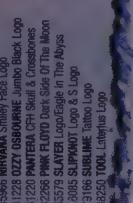
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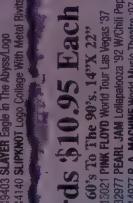
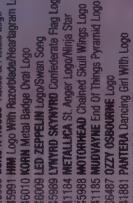
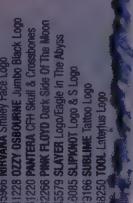
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TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY RENEE DAIGLE

CINDERELLA – IN CONCERT DVD

The multi-platinum '80s metal band, Cinderella comes blaring off the stage and into this hi-fi concert DVD respectfully called *Cinderella—In Concert DVD* (Deadline Music).

This high-voltage DVD was filmed during the *Heartbreak Station Tour* in 1991, which features Tommy Keifer, Eric Brittingham, Jeff LaBar, and Fred Coury's biggest hits! The DVD's track lists such songs as *Night Songs*, *Don't Know What You Got Til It's Gone*, *Nobody's Fool*, *Shelter Me*, and more fan favorites such as never before-seen-moments, backstage and on the road as well photos are also included in this 2 plus hour DVD.

For more information about *Cinderella-In Concert DVD*, please visit them on the web at www.cinderella.com.



THE ART OF SPAWN.

Spawn Series 27: The Art of Spawn created by legendary toy maker, Todd McFarlane features cover art from previous McFarlane series compiled into one exciting art collection!

The Spawn Series reads as follows:
Spawn (Issue 85 cover art) is based on artist

Greg Capullo's dark, moody artwork for the cover to *Spawn* #85. This figure features an angry *Spawn* unleashing a violent scream from deep within the alleys of Rat City.

Spawn (Issue 119 Interior Art). This figure is based on Angel Medina's rendition of a Hellspawn. This fan-favorite depicts *Spawn* with a different feel and aesthetic than that of Al Simmons. This collection comes with a complete stylized cowboy hat, revolvers and spurs the "Gunslinger" will no doubt be one of the most sought after figures from this series.

Spawn (Issue 131 Cover Art). This figure is a direct translation of the cover art to *Spawn* #131, another fan-favorite, in which *Spawn* is draped in desert warfare-style

headgear and holding a futuristic firearm.

Clown 5 (Original Art). This clown with a devilish grin and an unmistakable aura of filth and evil, *Spawn*'s arch-nemesis comes to life once again. Perched atop a pile of refuse and bones, this impish troublemaker is fully detailed and as wicked as ever.

Vandalizer 2 (Original Art). The Vandalizer is the brother of the Clown's alter ego, the Violator. This figure is a massive beast, with lizard-like skin and claws and teeth ready to rip through anything it would oppose him.

Wanda 2 (Issue 65 Interior Art). Wanda can be found standing in a church, dressed in a beautiful white wedding gown, the love of *Spawn*'s life who will at long last be released to the public as part of a retail assortment.

Spawn vs. Al Simmons Deluxe Boxed (Issue 86 Cover Art). These box set figures are to be locked in a heated battle. Al Simmons and *Spawn* are two entities who fight against each other in a struggle for control over their future. This deluxe-boxed set includes both Al and *Spawn* in an amazing re-creation of Greg Capullo's stunning artwork from the cover to *Spawn* #86.

For more information about *Spawn Series 27: The Art of Spawn* or other great McFarlane Toys, please click onto www.spawn.com.



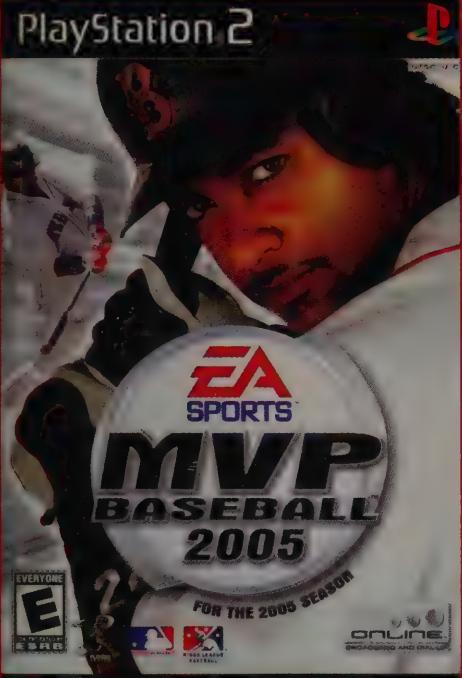
EA MVP BASEBALL

Electronic Arts MVP Baseball 2005 sports left fielder for the Boston Red Sox, number 24, Manny Ramirez to be this season's celebrity to grace the cover of its video games.

So, what do this great hitter and **MVP**

Baseball have in common? The editors at **Hit Parader** can only imagine that the All-Star and the *At-Bat* feature combined reveal a grand slam!

PlayStation 2



Speaking of which, this video game offers the *At-Bat* feature allows the gamer to move in the batter's box and the power to read the

pitch, master the art of hitting and own the plate with an unprecedented offensive toolbox.

This video game also

offer an enhanced *Dynasty Mode*, you can take complete control of the team with the all-new *Owner Mode*. Plus the gamer can make financial decisions off the field, whether dictating ticket or concession prices, the **MVP Baseball 2005** is the most fun, polished, innovative, and authentic baseball simulation we have played in a while!

For more information about **MVP Baseball 2005**, please visit them on the web at www.mvpbaseball2005.com.

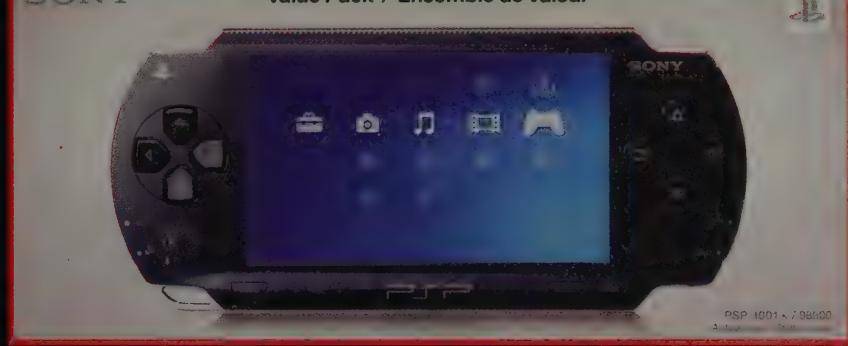
READ THE PITCH



NEW GADGET!!!

SONY

Value Pack / Ensemble de Valeur



This month, thanks to our friends at **PlayStation 2**, we are able to feature a new gadget in this section called **PlayStation Portable Value Pack (PSP)**.

This 4.3-inch wide screen, high-resolution digital player was designed to provide the consumer with a comprehensive entertainment experience including games, movies, music, communication, and wireless connectivity.

This limited edition **Value Pack** comes with a 32 MB Memory Stick Duo, headphones with remote control, battery pack, AC adaptor, soft case and hand strap, cleaning cloth, movie, music, game video sampler Universal Media Disc (UMD) disc.

For more information about **PlayStation Portable Value Pack (PSP)**, please click on to www.us.playstation.com.

GRETZKY NHL

The Great One, Wayne Gretzky can now add another accolade to his impressive resume. Thanks to **989 Sports**, **Gretzky NHL** is now featured on the PSP. This fast-paced skating video game offers the gamer a more precision in passing, bone-jarring checks and players that convey the power and emotion of this exhilarating sport!

This video game offers you the option to play as "99" or against the "Great One!"

So, with a combination of state-of-the-art graphics and its hard-hitting action, **Gretzky NHL** delivers the ultimate NHL experience!

To learn more about **Gretzky NHL**, please visit www.us.playstation.com/psp or www.waynegretzky.com.



TWISTED METAL

Twisted Metal: Head-On created by **Incognito Entertainment** offers the thrill seeker a more challenging car chase, and this one, is on the go!

Speaking of which, this game was designed for you to enjoy 14 lethal machines on wheels, equipped with machine guns, turbo boost and a special attack, unique to each vehicle. Once a vehicle is selected, gamers can take their road rage out on opponents in 12 unworldly arenas filled with numerous items of chaos including rockets, missiles and much more!

So, to put your metal to the pedal and learn more information about **Twisted Metal: Head-On**, please visit them on the web at www.us.playstation.com/psp.

TECH TALK WITH HIT ALTER BRIDGE

BY RYAN ABRAHAM

Things are a little different this time around for guitarist Mark Tremonti, drummer Scott Phillips, bassist Brian Marshall. For most of their professional lives these three rockers lived at the very pinnacle of fame and fortune as charter members of the multi-platinum supergroup, Creed. But when that band fell apart in 2003, and this troika of rock and roll talent decided to add vocalist Myles Kennedy and evolve into Alter Bridge, they knew they would need to take a major step back before taking what they hoped would be an even bigger step forward.

Gone, at least for the time being, would be the jet-set lifestyle that saw Creed pack arenas around the world. Gone would be the perks and privileges associated with being members of one of the biggest rock bands in the world. But instead of enjoying the myriad luxuries of fame and fortune, the members of Alter Bridge knew they were in pursuit of things even more important—fun, fulfillment and a greater sense of self-worth. So as they hit the nation's club circuit to support their debut album, *One Day Remains*, this quartet knew that they had much to prove both to themselves and to their anxiously awaiting fan-base. But they also knew that they were going to enjoy every second of the experience.

"It's all about being content with who you are and what you're doing," Tremonti said. "We had reached a stage in Creed where some of us apparently weren't happy, for whatever reason. You can't worry about it. You just move on. You've got to learn things from everything you do. Hopefully, the success we had with Creed has taught us what to do, and what not to do, this time around. I'm not going to speculate that Alter Bridge is ever going to be as commercially successful as Creed. That was truly a phenomenon. But I do feel confident that our music is every bit as good—if not a bit better. I think we all want to keep fan expectations to a minimum so that we can go out and play smaller places instead of feeling the pressure of jumping on someone else's arena tour."

So as Alter Bridge take to the tour trail, they leave many questions in their wake, and realize there are an equal number of queries still staring them squarely in the face. Can these talented rockers truly hope to capture the same degree of rock and roll lightning-in-a-bottle that shot Creed to the top? Will this unit's brand of emotive, propulsive hard rock find a responsive audience in 2005? And, of course, what went wrong in their relationship with former Creed vocalist Scott Stapp? Tremonti knows the questions are coming, and in his down-to-earth manner, he seems determined to answer each and every one of them.

"People grow apart, it's really that simple," Tremonti said. "With Scott we could just feel it happening. There was dissatisfaction on his part, and it began to grow more with each passing day. We knew Creed was over almost a year before it was announced. It was a hard secret to keep quiet, but we managed to do it. But, to be honest, I have no idea if this band can ever be as big as Creed. That's not the point. There will always be comparisons with

Creed, and I both understand and welcome that. We're not running away from our past. But this music is different; we've crossed a lot of boundaries that we may have avoided in the past. With this album we're trying to learn from our past but we begin that process with a different perspective."

What that new-found perspective has provided to Tremonti and his musical cohorts is the ability to draw strongly upon the Creed musical base (both artistically and commercially) yet create an aura that is distinctly Alter Bridge. Since Tremonti wrote virtually all of Creed's material—and continues to do so for his new outfit—the similarities between the two groups is readily apparent. Indeed, Alter Bridge makes little attempt to hide their highly successful pedigree. But at their heart, this quartet stands as something totally new and unique—a band with an individualistic sense of purpose, and a bold, brash manner through which to deliver their strident rock and roll messages.

"We want to create our own musical identity as quickly as possible," Tremonti said. "And we'll do whatever is necessary to do that. We're not afraid of playing clubs or 'overexposing' ourselves by doing a lot of press interviews. We're proud of this band and what we've accomplished on *One Day Remains*. One of the great things about having success with Creed is that it's taken a lot of the financial pressures off of us. We can follow our hearts and do what we want musically. What I'm feeling is kind of strange—it's almost a combined level of excitement and fear about starting over. On a personal level, it does feel like it did when Creed's first album came out. But for me it's no longer about the past, it's totally about the future."

One key issue that Alter Bridge has so-far managed to avoid has been the "controversy" that seemed to follow Creed around like a lost puppy. With Stapp's thinly-veiled religious convictions seeping through many of Creed's best-known songs, and the singer's long-hair and tight-pants image alien-

ating many 21st Century rock critics and fans, Creed was often the target of derision if not outright scorn. It often seemed the more successful they became (and they did sell over 30 million albums worldwide), the less acclaim they received. Not only is Tremonti painfully aware of that situation, he's doing his best to rectify it.

"Obviously, Creed wasn't everyone's taste," he said. "We always knew that the critics wouldn't love us. But that's okay. We sold enough records to prove that there were a lot of people who did like what we did. But Alter Bridge isn't Creed. Our message is different. In Creed Scott played a major role in the lyrics. I'd come up with song structures and then turn those over to him. Thus the finished product reflected a lot of his beliefs and his personality. This time, I've been able to reflect more of my own musical philosophies—with Myles adding a great deal with his words and vocals. Some of the song ideas that are on *One Day Remains* are things that I've had sitting around for years just waiting for the right opportunity to be used. This is it!"

"Having already had some success places some strange pressures on you."

ALTER BRIDGE

HP

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE



PEAVEY

If you're a regular reader of this column—and we sure hope you are—you've surely noticed that we cover Peavey's guitars, basses, amps and drums quite a bit in this space. That's because, as we've noted many times, Peavey packs an absolutely remarkable amount of features, quality, and playability into shockingly affordable gear, and as long as Peavey keeps doing that we'll keep telling you about it. Given how many fabulous deals Peavey's offered over the years, we think it's only fair that this month, one of its newest offerings that we're featuring is actually one of its highest-priced ever.

That would be the HP Signature Custom, the top-of-the-line flagship guitar in what the HP Signature line, named for company founder Hartley Peavey, and which Peavey calls "the ultimate refinement of the playability, tone, style, and technology" it's developed over a nearly 40-year history, which includes pioneering such techniques as shaping guitars with CNC router technology. The HP Signature Custom is built of the finest selected woods, hardware and pickups, for distinctive looks and sound. The double-cutaway body back is made of one piece of warm, resonant mahogany, which offers great sustain and beautiful tone; the neck is mahogany too. The sustain is further lengthened by Peavey's patented Dual-Compression Bridge—a unique string-through design whose metal-to-metal connection makes strings really sing—and tone is further sweetened by the body's solid quilt maple archtop. There's also an ebony fingerboard for velvet feel and smooth attack, two patented Peavey dual-wound humbucking high-output pickups, two volume and one tone-control knobs, toggle-style pickup selector switch, and Scaller tuning machines. Available in tiger eye, sunburst and transparent gloss black, it lists for \$2199.99—up there with the big boys from Gibson, Fender, you name it.

Further down the price scale, which is where we usually find

the Peaveys we feature here, the HP Signature EXP has a 3-piece mahogany back with quilt maple cap, and Grover machines, but is otherwise basically the same as the USA Custom; available in tiger eye, cherry sunburst and transparent black, it lists for \$699.99. And the entry level HP Signature EX has a basswood body (also excellent for tone and sustain), veneer maple top, rosewood fretboard, stop-tailpiece bridge, dual humbuckers, and Grover machines; available in gold, sunburst and transparent black, it lists for \$399.99.

One other quick HP-related note before we move on to other Peavey news: its Carina guitars which we featured in April have now been renamed the HP Specials.

Meanwhile, another new Peavey guitar of special interest to our metalhead readers is the Rotor EXP, a super-high-output axe aimed at the modern metal market with an angular body shape, high-end components, and some exclusive design technology. Again, the body and neck are of mahogany, with a no-heel, neck-through

construction which greatly increases both sustain and playability high up the neck for those screaming solos.

There's also the Dual-Compression Bridge system and a pair of extra-hot humbucking pickups, with special ceramic magnets for a rippling tone with biting edge.

An extra-special touch: custom pau-shell binding that runs around the entire body, neck and six-in-line headstock, plus black-satin hardware and custom hollowed tuning keys. One mean-looking,

mean-sounding axe, alright—it's even featured (along with its owner, vagabond guitarist Lisa) in a new comic book, *Proximity Effect*, from Tomb Raider/Lara Croft and Witchblade publishers Top Cow. The Rotor EXP lists for \$999.99.

Finally, to celebrate its 40th anniversary, Peavey has redesigned its website with easier navigation and streamlined access through new graphical interfaces. We always tell you to visit their site anyway, now there's even more reason to visit www.peavey.com online!





A GUIDE TO THE LATEST GEAR

SEYMOUR DUNCAN

Long known as a leader in the field of custom-replacement guitar and bass pickups, Seymour Duncan has ventured into the effects market — and its first pedal, the SFX-01 Pickup Booster, has been such a success it's already forging ahead with a second stomp-box, the new SFX-02 Tweak Fuzz. The Tweak is based on a legendary cult-item made by the renowned guitarist Blues Saraceno with his father Alex Saraceno, which Blues sold himself in small batches under the name "Afro Fuzz." Duncan retains the basic design and the key feature that gives the Tweak its name and its special qualities: the 6-position "tweak" switch which, along with the more customary volume and gain knobs, lets you adjust, or "tweak," the fuzz voice as you see fit, starting from a basic fuzztone that's rich, lush, very 1960s. It's a rotary knob that engages one of six pre-set EQ resonances to roll off the bottom end and affect the Gain, flavoring the fuzz in a variety of stylish ways. And its circuitry is true bypass, so when the pedal's not on the guitar signal passes through without affecting tone or gain. The roughly 5 by 5 inch chassis is roadworthy, heavy-duty 1.6mm sheet metal, and it's powered by a single 9V battery or DC "wall wart" (not included). For more info, including video of Blues Saraceno putting the unit through its paces in his own studio, visit www.seymourduncan.com online.



PEARL SNARE AND CYMBAL STANDS

Pearl says its new S-1000 and S-2000 snare stands are the most adaptable on the market today, able to accommodate hundreds of different snare models — and with more and more snares coming out in odder sizes like 10-inch diameters, that's no idle boast! The S-2000 (\$179 list) can even handle snares from 10 to 16 inches in diameter, with three incrementally marked individually adjustable arms. The GyroLock tilt allows offset positioning so you can really get up close to your snare, and the S-2000 even has pushbutton spiked rubber feet with parallel basket arms for true silent, rock-steady performance. The S-1000 (\$129 list) has professional features like a longer center-shaft, and is even available in a Concert model for greater height control (if you're planning any standup snare

solos). Both feature parallel double-braced legs, air-suspension basket tips

that cradle the drum securely without choking it, new pipe clamp, and Ultragrip wingnuts for reliable snare positioning.

Speaking of wingnuts, you WON'T find em on Pearl cymbal stands anymore! They've been replaced by a neat new advance called the WingLock, which snaps on in seconds and makes "spiny finger" a thing of the past. The WingLock can be found, for instance, on Pearl's new BC-2000 state-of-the-art multi-angle Boom cymbal stand (\$229 list), with removable counterweight, Gyro-Lock tilt with form-fit stop lock, and knurled boom arm to make it easier to mount effects or cowbells or whatever at virtually any angle. Of course it also has parallel double-braced legs, and rattle-free performance with unique die-cast joint fittings and nylon bushings to prevent metal-to-metal contact.

For more info on these, and Pearl's many more hardware items and drums, head online to www.pearl.com.

INSTRUMENTALLY SPEAKING

BEAT DRUM



PAISTE

It's back-to-the-future time at Paiste, the Swiss cymbal giant, which is reintroducing its legendary Giant Beat cymbals — the first to use its CuSn8 alloy. Giant Beats, whose name says a lot, were introduced in the late 1960s, at the dawn of the psychedelic/progressive/hard rock era, when so many British drummers (Led Zep's John Bonham, Deep Purple's Ian Paice, Bill Bruford with Yes to name a few) began popularizing the clean, bright, cutting Paiste sound. In the early 1970s the Giant Beat line was discontinued in favor of the even-brighter and more powerful 2002 line which has become an industry standard. By comparison, Giant Beats are still forceful rock cymbals but have a somewhat more...sensitive, shall we say, sonic character than the brash 2002s, and they look more "brassy" next to the more "bronze"-colored 2002s. For now the Giant Beats come in medium-weight 18, 20 and 24-inch sizes which can be used as crash-rides, and there are 14 and 15 inch hi-hats (Bruford used the 15-inch Giant Beat hats on the first few Yes albums, fyi). For more info go online to www.paiste.com.



YAMAHA

Finally, Yamaha continues setting new standards in electronic drum kits with its new DTXtreme II, a 6-piece kit listing for \$2,999 with a library of more than 2100 professional quality drum voices in 90 preprogrammed kits, sampling capability, a wide variety of edit, processing and triggering functions, convenient "SmartMedia" data storage, 16 inputs, digital out and USB connector, a light-weight yet stable aluminum-tube rack for setup...and oh yeah - 3-zone snare and tom pads (assign head, rimshot and cross-stick sounds to the snare, and cowbell, tambourine, woodblock etc. to the tom pad's two rim zones) with realistic feel and rebound. AND cymbal pads that look and feel incredibly real (well they're black and rubbery but check out the shape!). There are 2-zone and 3-zone cymbal pads available—with some you can even grab the edge and choke 'em! — plus a hi-hat pad that fits onto a conventional stand and even produces a foot splash. And that's not all. To learn more visit www.dtxperience.com or www.yamaha.com online.

DRUMWORKSHOP

Drum Workshop's outstanding Pacific line of more-affordable drums and percussion has come out with an interesting and innovative new bass drum pedal, the B.O.A. — no, not as in boa constrictor, as in "Bow Action," which refers to the flexible, springy, snap-back qualities of the unique "Flex-Tech" composite material from which the footboard is made. Those qualities enable the elimination of springs and hinges, so the footboard itself acts as spring and hinge, too. Fewer moving parts, more direct response, and totally silent action—potentially revolutionary! It's fully adjustable for torque, throw-length, and rebound with a standard drum key or hex wrench; even the toe-clamp mechanism can be slid back and forth to accommodate different drum hoop depths. All that plus a precise direct-drive cam, frictionless bearing-buffered axle, and "HardCore" beater (hard plastic core embedded in soft foam rubber for a wide variety of sounds and feels) and this is one intriguing new pedal, alright. For more info check out www.pacificdrums.com www.dwdrums.com online.



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